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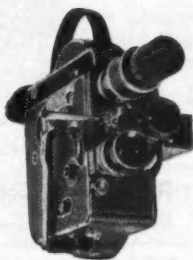
GRAPHIC EQUIPMENT

London W.I. *Mayfair 7511*

TWO NEW PAILLARD BOLEX CAMERAS!

Paillard Bolex H16 Reflex with Variable Shutter

Here's the very latest in Paillard 16mm. cameras. With this model you can produce perfect "fade-in" and "fade-out" effects and lap dissolves by means of the new variable shutter. This can be operated manually, but a separate accessory, the RX-Fader, can be fitted quickly and easily to operate the shutter automatically. The new model has all the features of the previous "Reflex" camera including: continuous view-finding through reflex finder, semi-automatic film loading, filming speeds 12-64 f.p.s., backwind, filter slot, three-lens turret head, single picture release, frame by frame counter, turret handle.



PRICES:

With 25mm. f/1.4 Switar lens	£235 19 10
With 25mm. f/1.5 Pitar lens	£219 14 4
H.P. Terms: £33 14. 4. deposit and 24 monthly payments of £8. 18. 3.	
RX-Fader — Automatic variable shutter control	£10 9 3
Malor De Luxe Case	£10 9 3

Paillard Bolex D8L

This new Bolex 8mm. movie camera incorporates the universally acclaimed "Exposure Meter behind the lens," together with a circular three lens turret head.

With this model the user has the advantage of being able to select from three lenses and change them in a second or so by rotating the turret. The usual combination of lenses is a wide angle, standard and telephoto, and this gives the owner considerable flexibility in being able to take a vast range of scenes—close-ups and long shots without changing camera position. The unique built-in meter with cell behind the lens ensures uniform exposures.



All the usual Bolex features are included; filming speeds 12-64 f.p.s., variable angle shutter, single picture release, automatic footage counter.

PRICES:

Bolex D.8.L. with 12½mm. f/2.5 lens	£83 1 3
Bolex D.8.L. with 13mm. f/1.9 lens	£96 9 10
H.P. Terms: £15. 9. 10. deposit and 18 monthly payments of £5. 0. 2.	
Pizar 5.5mm. f/2 wide angle lens	£27 18 0
Yvar 36mm. f/2.8 telephoto lens	£24 8 3

The WALLACE HEATON 'BLUE BOOK'

Our largest post-war catalogue of everything photographic, with 192 pages, in handy pocket size (7in. x 5in. upright) with approximately 1,000 illustrations and comprehensive index, is now ready.

The Blue Book brings the cine amateur and photographer a complete picture of all that is desirable and reliable, of apparatus, accessories and services. It is a mine of information.

All items are fully described, illustrated, and current prices stated. Articles on choosing a Camera, cine cameras, slide projectors, enlargers, on flash and colour photography, offer helpful information.

The Blue Book covers:—

Cine Cameras: some 60 different models; the full range of cine accessories including lenses, titlers, effects.

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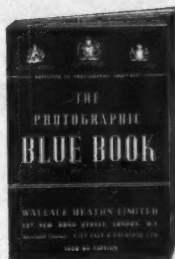
Cameras: some 90 different models. Slide Projectors: some 30 different models, flashguns, electronic flash, flash accessories, lighting equipment, specialised tape recorders, enlargers, darkroom equipment, binoculars, microscopes and micro-scope equipment.

Full details of the many important and helpful Wallace Heaton services are given.

The best compliment paid to the Blue Book is the fact that it is in the hands and used as reference work by most photographic manufacturers, wholesalers and importers, not to speak of most of our competitors who keep and seek guidance from it.

The Wallace Heaton Photographic Blue Book is available for 1/- post free. This charge represents less than one-third of its production and distribution cost.

Write for your copy today.



DURBIN & McBRYDE

Croydon's Camera Shop

NEW 8mm. CAMERAS

Agfa Movex 88, f/2.5 Kine Anastigmat	£31 8 8
Bell & Howell 624B, f/1.9	£21 18 10
Bell & Howell 'Autoset', f/1.9	£39 19 3
Bell & Howell 'Sportster', f/2.5	£29 4 2
Bolex C.85-L, f/2.5 Yvar	£48 10 8
Bolex B.8-L "Compumatic", f/1.9 Yvar	£86 7 6
Bolex B.8 V.S., f/1.9 Yvar	£72 14 4
Bolex C.8, f/1.9 Yvar	£55 4 5
Bolex C.8, f/2.5 Yvar	£41 15 10
New Model Brownie Movie, f/1.9	£18 6 2
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Eumig Electric R, tri-lens, plus meter	£38 7 3
Eumig Servo-Matic, f/1.8 Xenoplan, Auto-Iris	£39 10 6



The latest Bolex Camera with behind-the-lens light cell

BOLEX D8L

8mm. f/1.9 Yvar. Variable shutter, three lens current.
£96 9 10

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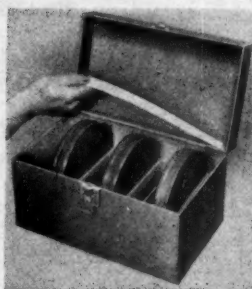


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- Continuous through the lens reflex viewing and focusing whilst filming.
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f/1.8 with variable focal length 9 to 35mm.
This lens is for the CAMEX REFLEX 8mm. Camera.

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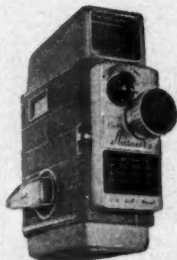
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THE 1959/60

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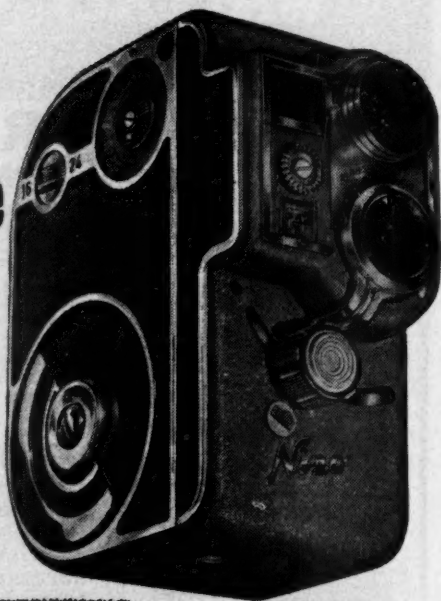
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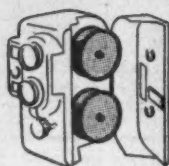
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Nizo

EXPOSOMAT T

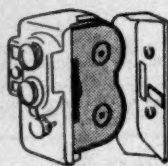
The Exposomat "T," latest and most economical addition to the Nizo range yet retaining all the qualities of the other models. This camera is designed to take "free" spools for single loading. The built-in photo-electric exposure meter is coupled to the high speed lens and enables you to regulate the exposure by finger control. A pointer, visible through the viewfinder, serves to check the lens setting continuously. With Steinheil Culminon $\frac{1}{2}$ " f/1.9 universal focus coated lens.



CARRYING CASE

Ever-Ready leather case to accommodate camera and one filter or supplementary lens.

PRICE £6 8 6



EXPOS

The features of the EXPOS are precisely the same as the "T" model, except that Rapider chargers are used. Ordinary double run 8mm. 25ft. spools are loaded into the charger and then the user proceeds as with normal magazines. With Rodenstock-Ronar $\frac{1}{2}$ " f/1.9 universal focus coated lens.

PRICE £67 1 8

NIZO RAPIDER CHARGER



Each charger is supplied with one empty 50ft. spool.
PRICE
£5 6 1

EXMAG

Again a similar model with a third loading method. This camera is designed to use the standard 25ft. double eight Kodak magazines which are inserted into the camera complete, within a matter of seconds. With Steinheil Culminon $\frac{1}{2}$ " f/1.9 universal focus coated lens.

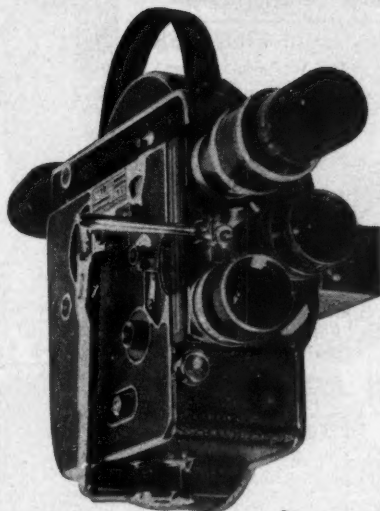
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H16 NEWS!

NOW WITH Variable Shutter

Another brilliant feature is added to the famous 16mm. Paillard H16! PLUS a spool ejector, and the film loop guide automatically open when the lid is replaced. The variable shutter can be operated manually, but a separate accessory will also be available to control this mechanically. This will be known as the RX-FADER, and can be fitted quickly to the camera. In operation the RX FADER will give an automatic fade-in or fade-out, and when used with the rewind device, enables perfect lap-dissolves to be made in the camera.

Prices are as follows:—H16 Reflex, variable shutter, with 25mm. f/1.4 RX-Switar

£235.19.10

H16 Reflex, variable shutter, with 25mm. f/1.5

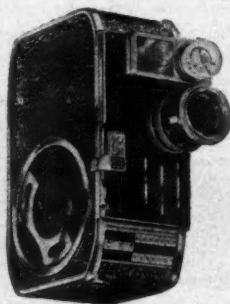
RX-Pizar £219 14 4

RX-Fader £10 9 3

Easy Payment Terms are as follows:

H16 Reflex, with variable shutter and 25mm. f/1.4 RX-Switar, £235/19/10. Or Deposit of £35/19/10 with 12 monthly payments of £18/3/4.

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BOLEX "LIGHT COMPUTER" MODEL—UNDER £50!

8mm. Bolex C8SL

With behind-the-lens exposure meter, 12.5mm. f/2.5 fixed focus Yvar, for Only

£48.10.8

Here is a brilliant combination of the C8S camera (which has been so successful), and the Light Computer of the B8L which has also had a phenomenal success during the last five months. They are brilliant features brought together to make this new model—the C8SL—by the skill and experience of the Paillard Bolex designers. The result has produced another camera fully in the Paillard tradition and marketed at a most attractive price. The lens is interchangeable and the viewfinder has engraved frames for 25mm. and 36mm. focal lengths. Single speed of 18 f.p.s.

Easy Payment Terms: C8SL with f/2.5 Yvar, £48/10/8. Or Deposit of £7/10/8, with 12 monthly payments of £3/14/6.

C8SL with f/1.9 focusing Yvar, £61/19/3. Or Deposit of £9/19/3, with 12 monthly payments of £4/14/6. Pistol Grip for C8SL £6/2/1.

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Fitted with exposure control actually behind the lens giving guaranteed exposure; multi-focal viewfinder; twin lens turret; continuous lock filming as well as normal running and single frames; variable shutter gives fades; interchangeable lenses; film speeds 12 to 64 f.p.s.

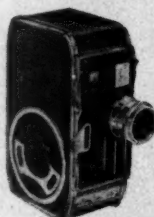
Price with f/1.9 Yvar **£86.7.6**



The Model C8S

Interchangeable single lens camera for standard spool loading 25ft. double-run films. Intermittent and continuous running at 16 frames per second, single exposures. Accurate footage counter with audible end-of-film signal. Thirty-four second run on one winding. With Som-Berthiot "Lytar" 12.5mm. f/2.5 fixed focus lens.

Price **£34.17.6**



The popular Model C8

25ft. double run 8mm.; Yvar f/2.5 in fixed focus mount; filming speed 8-64 f.p.s.; single picture device by cable release (supplied); viewfinder with trifocal variable field device. Complete with zip pouch. **£41.15.10**

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MODEL 603
f/1.9 Taylor Hobson lens, magazine loading; 16-64 frames per sec.

New Price **£75.17.1**

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Twin lens turret; f/1.9 Taylor Hobson lens; magazine loading, 16-64 f.p.s.

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2 1/2 x Telephoto attachment **£9.4.0**

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Takes 50ft. on 25ft. double-run 8mm. film. Three lens turret with matching optical viewfinders automatically set for each lens. Fitted with standard type D universal screw thread lens mount; five speeds; single picture release. With 12mm. f/2.5 fixed focus lens.

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Embodies speed range of 8-32 frames per sec. and the f/2.5 Trital universal focus lens in standard type D mounting.

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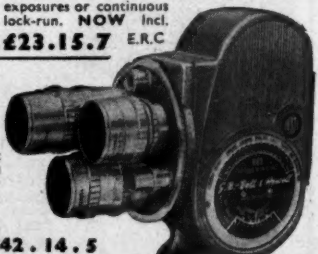
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The easy-to-use 624 8mm.

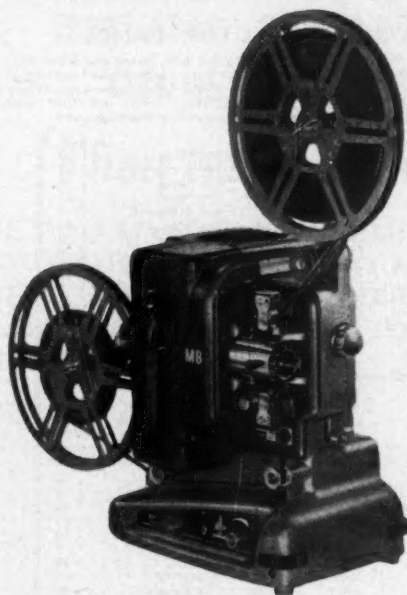
Fast f/1.9 Universal Focus lens gives greater filming opportunities under poor light conditions; lens is set automatically by turning setting dial to prevailing lighting conditions; large viewfinder; 3-way starting button for normal scenes, single frame exposures or continuous lock-run. NOW Incl.

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The "Loop Former" automatically reforms the bottom loop if, due to damaged perforations, it is lost in projection.

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with the built-in back-lighted stroboscope.

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No clips or guides to open. Just pull the film upwards and it is threaded. Faster than any other system.

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The gate can be cleaned at any time during the performance without having to stop the projector.

Plus many other additional refinements.

BOLEX M8R



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SCREENS

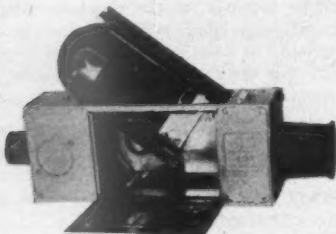
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G.G.S. 16mm., 24v. motorised titling units, accommodating G.G.S. magazine, £2 each; G.45 Titling units 55/- each; New G.45 magazines 6/6 each; G.42 50ft. magazines 10/- each, p.p. 1/-.

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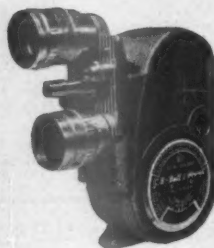
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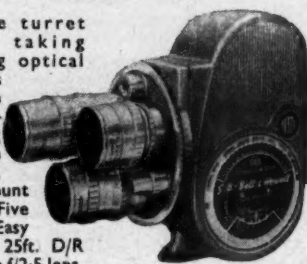
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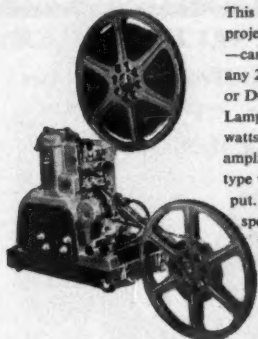
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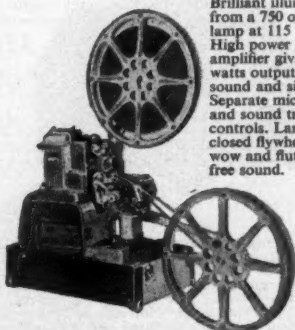
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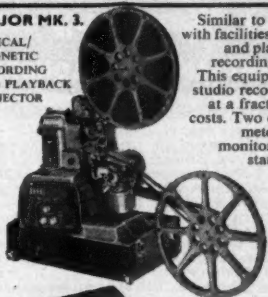


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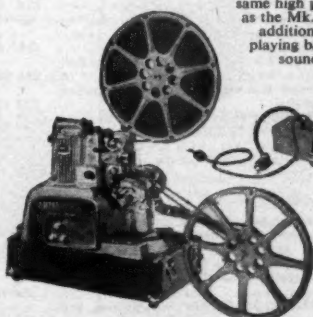


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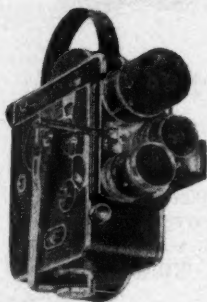
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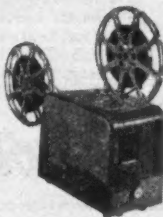
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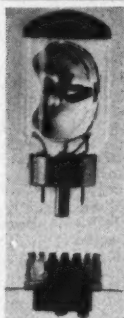


AMATEUR CINE WORLD

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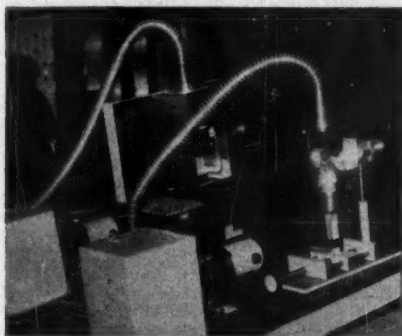
Another New Projection Lamp for 8mm.

150 watt Tru-Flector enters the field as rival to the 8 volt 50 watt
integral mirror lamp

The Tru-Flector 21½ volt, 150 watt lamp has an ellipsoidal concave mirror mounted inside the lamp envelope. The mirror is arranged to collect a high proportion of the light. Seen below the lamp is the special lampholder—rather like a valve base—into which the pin-type base of the lamp fits.

FOR 8mm. users, one of the highlights of the Photo Fair was a giant model of the newest type of projection lamp for 8mm.: the Tru-Flector. This lamp takes its place as rival to the now well-established 8 volt 50 watt integral mirror lamp which has deservedly earned such a fine reputation for light efficiency. The Tru-Flector (150 watt) has the new pressed glass base and a concave metal mirror actually inside the envelope. In this it differs from the 8 volt 50 watt lamp in which the mirror is formed in the lamp envelope itself.

The Atlas Tru-Flector is based on the design



already well proven by Sylvania in America, where it is known as the *Super Tru-Flector*. The American version began as a 22½ volt type, but the British Atlas version is made for 21½ volts and has a 25 hour expectation of life. Several Tru-Flector lamps were in use at the Photo Fair (both by Atlas and

Specto), and we did not hear of any premature failures. Reduction in light output towards the end of the rated life was insignificant—about one-tenth. Blackening of the lamp envelope usually takes place on cool parts, and convection currents cause some of the blackening to be deposited behind the mirror, where it has no effect on light output.

Sylvania in America made their original Tru-Flector lamp as a 110-115 volt type, for use directly

(Right): The internal parts of a Tru-Flector lamp, seen before fitting into the glass envelope.



(Left): These two side-by-side dummy projectors at the Photo Fair showed dramatically how the Tru-Flector 150 watt lamp gave about three times the screen brightness yielded by a mains voltage 500 watt lamp. At extreme right is the housing containing the Tru-Flector, in front of which is supported an 8mm. gate and projection lens. To the left of this unit is the lamphouse containing a 240 volt, 500 watt lamp of conventional design, fitted into the complete condenser system, gate and lens from a well-known 8mm. projector. Both lamps are kept cool by air blown in through the tubes connected to the fans (lower left) with their associated transformers.

on the U.S. mains voltages, and with its rather long filament it has not shown the outstanding efficiency which characterises the lower voltage compact filament lamps on 8mm. Their 22½ volt (now 21½ volt) version of the same lamp (*Super Tru-Flector*), however, is considerably more efficient. This is the first time, or, at any rate, the first occasion of any significance, that American projector designers have accepted a low voltage lamp (which requires a transformer to feed it and does not work directly off their mains). But the 8 volt 50 watt lamp—of European origin and first in the field of 8mm. integral mirror lamps—has not so far made the slightest impact on the American continent.

How does the Tru-Flector compare with other lamps? On the Atlas stand was a pair of 8mm. projector gates and projection lenses set up side by

PRINTING TRADE DISPUTE

We regret that owing to the printing trade dispute this issue contains fewer pages than usual. We ask readers' indulgence—we have done our best to pack in as much as possible (at the expense in some cases, we are afraid, of your eyesight) and offer the assurance that we shall resume our normal generous size immediately conditions permit.



The internal parts of Tru-Flector lamps are assembled by spot-welding the filament and mirror supports on to the pins of the glass-button base. (Photographed at Photo Fair.)

side. Behind one gate was a 150 watt Tru-Flector lamp, and behind the other a conventional 240 volt 500 watt, plus the condenser lenses, etc., from a well-known make of projector. Both projected on to 16½ in. wide screens. We measured the light intensities and found them to be as follows:

- 240 volt 500 watt lamp: 31 foot candles.
- 21½ volt 150 watt Tru-Flector lamp: 86 foot candles.

Both readings were taken with no shutter running, and after 12 hours use of both lamps. A further check on a new pair of lamps gave a ratio of screen illumination of slightly over 3 to 1.

The designers of this comparison test set-up at one time substituted a 110 volt 500 watt lamp for the 240 volt, and found that—with both lamps on rated voltage—the 110 volt gave 1½ times as much light as

the 240 volt (the increase being mostly due to the more compact filament), but only half the light of the Tru-Flector. Each of these lamps was, of course, of Atlas manufacture.

Like the 8 volt 50 watt integral mirror lamp, the Tru-Flector is designed so that its concave ellipsoidal mirror does all the work of collecting the light from the filament, and throwing it on to the projector gate. The reflecting surface of the concave mirror in the Tru-Flector is aluminised—coated in a vacuum with a layer of aluminium which has been found the most suitable for efficient reflectivity. The operation of coating these mirrors by evaporating the aluminium metal on to them was actually demonstrated at the Fair.

A.C.W. is now conducting a comprehensive series of tests to determine the relative light outputs of this and the 8 volt 50 watt lamp. Results will be reported in a later issue, but meanwhile, Atlas have disclosed the results of their direct comparison of a Tru-Flector with an 8 volt 50 watt lamp of their own manufacture (though not yet marketed by them). The latter gave a screen illumination of 83 lumens, as against 133 lumens from the Tru-Flector, with f/1.6 projection lenses but with no shutter running. A three-bladed 40 deg. shutter would, of course, reduce the light to 2/3 of the stated value ($3 \times 40 \text{ deg.} = 120 \text{ deg.}$ blacked out, of the total 360 deg.).

Although the 150 watt Tru-Flector scores in light output—over half as much again as the other, it will be noted that it consumes three times the wattage. A larger, heavier and rather more expensive transformer to feed the 150 watt lamp is the price paid for the additional light. Whether one goes for a small, light projector with the 8 volt 50 watt lamp or a slightly heavier one with the Tru-Flector is, of course, a matter of personal choice.

Light on the screen depends on such factors as the projection lens aperture, the proportion of light lost due to the shutter blades, and whether or not a heat absorbing glass is fitted, so we should expect the best 8 volt 50 watt machines to give about as much light as some Tru-Flector models (when they arrive!). Both types of lamp obviously have their advantages, and neither is likely to oust the other, but projectors will have to be designed to take one or the other.

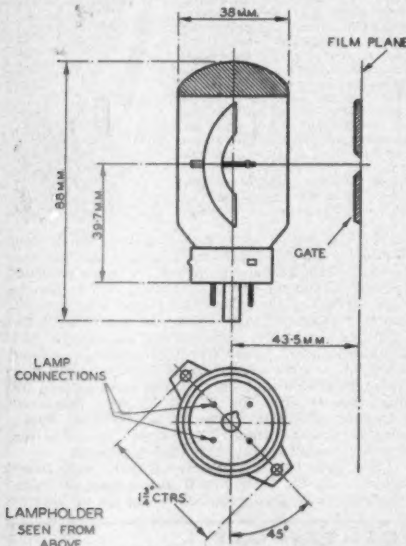
Projector Line Up

At this year's Fair there were no fewer than 14 makes of 8mm. projector using the 8 volt 50 watt, and two new models designed for the Tru-Flector: the Specto Royal 8 (on the Specto stand) and the Bell & Howell Model 635 (with the Specto Royal on the Atlas stand). For the record, there were also six machines using 12 volt 100 watt lamps, five with 110 volt 500 watt, and three using 500 watt or 300 volt mains voltage. An interesting fact is that all five 110 volt 500 watt machines have been in production for a number of years. The obvious conclusion is that this lamp is unlikely to be used in newly designed 8mm. projectors aimed primarily at the British market.

A justification for mains voltage lamps is that they are the most practical for use on direct current mains. And as long as parts of Britain still have D.C. mains, some manufacturers will—and indeed should—continue to cater for them. The same applies to 110 volt 500 watt machines fitted with a voltage-dropping resistance.

For a.c., however, the trend is unmistakably to low voltage lamps for their economy and light output. Indeed, only one exhibitor at the Fair was able to claim a definite user preference for the 110 volt 500 watt for 8mm. (Bolex), a claim effectively backed by demonstrations of their machine, which is fitted with an American-made G.E. Ryluma lamp.

More details of new trends in lamp design next month.



Dimensions of the Tru-Flector lamp. The centre of the lamp (note: not the filament) should be positioned 43.5mm. from the gate. The lamp base is mounted diagonally to the gate.

Two Boys and a River

If I had thrown the film into the dustbin immediately after making the last splice, it would still have been worth while for the experience alone, says the producer of "The Catapult". But in fact it won an "Oscar" as one of the A.C.W. Ten Best Films of 1958.

By R. C. VANNOEY

BOYS are queer animals. As a schoolmaster one gets to know them better than most; nevertheless, one is constantly being surprised by their unpredictable behaviour. Take, for example, the way in which they make and lose friends. Two boys strike up a friendship which may last a lifetime a few minutes after meeting for the first time; two more, who may have been "blood brothers" for several years, will become enemies for the remainder of their school life after a brief and bitter quarrel.

In making *The Catapult* I wanted to suggest some of these aspects of schoolboy behaviour, to try to convey something of the enjoyment of boyhood (one never realises just how good it is until it has been left behind), and at the same time, to make a film which would be pleasant to watch. I certainly had no ideas about embarking on anything embracing the psychology of adolescence!

The Story. This is simple enough. A boy, Barry, seated by a river bank, is trying to sink a floating can by throwing stones at it. He is spotted by Bob, another boy who uses his catapult to sink Barry's can. The catapult is thrown into the river; the boys fight; Bob falls, hits his head, rolls into the river and does not move. Barry runs in fright but returns to pull Bob from the river. As their clothes dry, they share a bar of chocolate and Bob is presented with a catapult made from a forked twig and Barry's elastic garter. They part friends.

Scripting. Having worked out this simple story, I set to work to write the script. This I regard as the most important part of the whole business. I believe that the script should be planned down to the last detail so that on reading it you can see the whole of the finished film in the mind's eye. You may want to make minor changes when you start filming but they will be only minor changes unless your script is a bad one. When you have your script in a satisfactory form, you have finished the film—except for the minor detail of filming and editing.

Seriously, though, a good many difficulties can be eliminated and wastage of film avoided if really careful attention is paid to the scripting stage. I used less than 400ft. of film for the 200-odd feet of the finished *Catapult*, and this included titles, retakes and some experimental shots. I realise, of course, that for some types of film a really tight shooting script is impossible but I believe it is necessary for most story films.

Finding the locations. The script demanded a wooded area close to a river, and this seemed to present no difficulties. I live very near Epping Forest and within easy reach of long stretches of the River Lea, so I looked confidently round for the ideal location. This proved to be the

biggest headache of all. I think I had built up in my mind too firm a picture of my required location and was rather disappointed to find that it existed nowhere but in my imagination.

I walked for miles along different stretches of river in Essex and well into Hertfordshire, searching for the particular combination of woodland and river I wanted. I found ideal wooded areas and excellent river situations, but never the two together.

I was happy with one particular stretch of river near Rye House in Hertfordshire (although even here the river wasn't as deep as I should have liked) and also with a patch of wood close to Chingford Plain, which seemed to have all the facilities I needed. In the event I decided to use both locations and cut them together. It still amuses me to see Barry in the film push his way through a screen of trees in Hertfordshire and emerge on the other side some twenty miles away in Essex.

Casting. There is a real advantage in being a schoolmaster if you want to make a film about boys, since casting presents no difficulty. The poor professional may have to spend weeks interviewing hundreds of boys before he finds the right one, but the teacher is surrounded by them and can observe how they behave without their being aware of it.

When I made *The Catapult*, I had some 700 boys from which to choose my cast; in my present school I have 1,300! I had soon whittled down the choice to some half-dozen boys, and to these I gave screen tests. This is essential, for the most likely looking child actor may become hopelessly self-conscious as soon as he gets in front of the camera. As a result of the tests, I decided that my "stars" would be two first year boys, Barry Gannon and Bob Houston, who were members of the same form and already good friends.

I subsequently found that I had made the right choice. The two boys were completely co-operative and responsive to direction and never complained, even when conditions became decidedly uncomfortable. Each boy was given a copy of the script to read, parental permission was obtained, and we were ready to start filming.

Shooting. We decided to do all the filming during the summer vacation of 1957. This should have given us over six weeks but, in fact, owing to our respective seaside holidays and other commitments, we were left with only two. I had decided from the outset that the film must be in colour and was confident enough to use Kodachrome without an exposure meter. (I haven't yet been able to afford one.) I regret now not having borrowed a meter, for there is some unpleasantly uneven exposure in places in the finished film.



These frame enlargements from "The Catapult" show the boys shooting stones at a can, their fight, Barry's panic-stricken flight after Bob falls into the river, his return to haul his antagonist out of the river—Bob floats face downwards, unconscious—and their burying of the hatchet: Barry presents Bob with a catapult made from a twig and an elastic garter.

My camera is an ancient Ensign Kinecam, which has always given me very satisfactory results, despite its age. I had to decide whether the film would be shot under cloudy or sunlit conditions—it didn't matter which as long as they were consistent—and decided in favour of sunlight, since I feel that Kodachrome is just a little crisper when the sun is shining. As it happened, I made the wrong choice; once we started shooting, the sun almost disappeared for the remainder of the summer.

Our first excursion to the river was made on a Friday, and all day long the sun appeared at hourly intervals for about one minute's duration. We went miserably home at the end of the day having secured only two or three shots. I arranged to meet the boys again on the following Sunday, and we were in high spirits as we travelled up in the train, for the sun had been shining continuously since daybreak. But one thing had been overlooked: the Lea is a very popular haunt of fishermen, and on Sundays they appear in their hundreds. When we reached our particular piece of river, the fishermen had settled themselves along it at regular two-yard intervals. There was nothing for it but to pack up and return again the following day.

Monday proved to be as fine as Sunday and we were able to get quite a lot done. Barry, throwing his stones into the river, was shot from all angles, and we obtained several shots of stones plopping into the water around the floating can. We also did the shot where the can is sunk, supposedly by a stone from the catapult; one of the boys tilted the floating can with a stick so that it filled with water and sank, the stick

being pulled out of the way as soon as the can was tilted—and the camera turning all the time. The frames containing the stick could then, I hoped, be cut away during editing; in the event, this didn't quite come off, and this shot appears too short.

Three duckings for Bob. We decided to leave the scene where Bob falls into the river until later in the day; we should have been unable to shoot any further scenes in which he appeared once his clothes were wet. This, then, was our last shot of the day and, as Bob changed into dry clothes, I was feeling very disappointed with it. Bob was supposed to fall backwards after struggling with Barry, hit his head on the bank and roll into the river.

Bob being knocked into the river by Barry's fist would have been too untrue to be good, for he is much more heavily built than Barry but, as I had planned it, the roll seemed much too slow and the splash insignificant. We decided (or rather, I decided, somewhat to Bob's disgust) to re-shoot the scene on our next trip. I shot the roll into the river at half speed, and Bob became quite adept at rolling right to the edge without actually falling in. I took this a couple of times each at normal and half speed and then filmed Bob again actually going into the water.

We had now finished all the scenes by the river. The next few days were rainy, so I was able to see these shots projected before our next excursion. The half speed roll seemed all right, but the final splash still didn't seem big enough. Bob and I made a special trip up to the river the following Sunday just to get the one shot of him falling into the river for the third time.

This time I hand-held the camera quite near the water and got him entering the water in mid-shot. This was quite satisfactory, though I don't know what the fishermen thought about our disturbing all the fish. The fall into the river is now achieved in three shots:

1. MS Bob and Barry struggling together close to river. Bob falls backwards out of frame, right.
2. LS Bob hits the bank and rolls into the water (8 f.p.s.)
3. MS Splash as he hits the water.

Filming in the Forest. The Epping Forest location had everything we wanted: thickly wooded areas for Barry's panic flight, some really photogenic fallen trees and the wide-open stretch of Chingford Plain for the final shots as the boys wander together out of the picture. There is even a small pond which I used as a background for the titles. These were made at the beginning of a roll of film with white magnetic letters on a matt black background. I did this at home, then removed the film from the camera in the dark, wound it back and relaced ready to shoot the superimposed background.

The forest trees gave a wide variety of camera angles just for the effort of a little climbing. I bore with fortitude the ribald laughter of the two boys as my all too ample frame swayed perilously on top of a flimsy sapling which I had been stupid enough to choose for one particular shot.

One or two disconcerting incidents occurred while we were filming in the Forest. On one occasion Bob had his catapult confiscated by one of the forest keepers, and I had practically to go on my knees to get it back so that we could finish the day's filming. Catapults are forbidden under the Forest By-laws, and all our names and addresses were duly recorded in the keeper's notebook; but we heard no more about it.

In the scene where the boys' clothes are drying in the sun, the camera fades in on a pair of shoes and gradually tilts upwards to reveal the clothes scattered in a long line and finally the two boys lying in the long grass in their birthday suits. Needless to say, we had chosen a very secluded spot for this.

The boys lay in the grass, and clothing was arranged, the camera was focused on the shoes, and I was just about to press the button when there was an agonised cry from Barry: "There's a lady coming!" I hastily threw a towel over the two bodies and tried to look busy with the camera until the danger had passed. As it passed, however, it gave us some decidedly queer looks.

I used a subjective camera technique here and there in the film, but am not completely happy with the results. I like the shot of overhead leaves seen by Bob as he lies on his back in the sun, but I am not so sure about the out-of-focus "twig catapult" which Barry sees through tear-filled eyes. I am even less happy with the panic run through the trees which I shot at half speed, walking rapidly between the trees and stopping

a foot or two away from a tree trunk. This is immediately followed in the film by a shot of Barry, flushed, sweating and panting, as he reaches the trunk.

Tears and sweat bring me to the question of make-up, which I used very little: glycerin tears, of course, a little rouge and diluted glycerin for Barry's flushed face; the blood which runs from his nose after a blow in the face I made in the chemistry laboratory. It consists of an orange-red dye in a simple water-in-oil emulsion and looks surprisingly like the real thing, having the added advantage that it doesn't congeal.

I regret not making-up Bob's face for the shot where he lies on the river bank after being pulled from the river. I intended to give him a deathly pallor, but I felt sorry for him lying there in soaking wet clothes and let it go. As it turns out, he looks far too healthy in this shot and not in the least near death.

Editing. At last shooting was complete, only just in time for the return to school. After screening the last spool as it came back from processing, I put the film on one side until I could get down to the task of editing. I have a little Haynorette editor—quite a nice little job considering its low price. However, a new term always means that one is up to the ears in work for a month or two, and then examinations are imminent, and what with one thing and another, it was not until the following summer holiday that I was able to put the film together.

Here I made a mistake. I had undershot on two or three sequences, and had I begun editing earlier I should have realised this, and with a very little extra footage I should have made *The Catapult* into a much better film. But with a year's delay I had left it too late to shoot additional material and had to put up with continuity lapses, uneven exposures and all the other imperfections.

There are minor errors, too. The cans I used look much too new, and the bar of chocolate looks as if it had been taken straight from the shop, in spite of the fact that it had been soaked in water for about an hour before we used it.

However, I had a lot of fun making the film and learnt a great deal about film making. But how it ever came to be chosen as one of the Ten Best I'll never know.

PARTING AS
FRIENDS:
THE FINAL SCENE



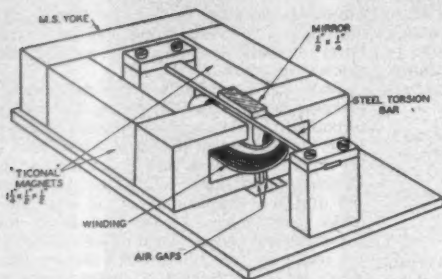


Fig. 4.—Balanced-armature galvanometer. Mirror is cemented to bottom of armature.

WHY NOT TRY YOUR HAND AT

OPTICAL RECORDING?

This is the concluding instalment of a two-part article

By FRANCIS E. WILLIAMS, M.Sc.(Eng.), A.C.G.I., A.M.I.E.E.

LAST month we looked at the optical system of a sound-on-film recorder. Now we come to the really tricky part—the galvanometer.

The optical system was designed to avoid the need for any expensive components, but it does demand the use of a rather large mirror—and this leads us into difficulties with the galvanometer. The function of the galvanometer is to oscillate the mirror through a very small angle—about 0.5 degree maximum—in accordance with the speech waveform.

Ideally it should have a flat frequency response; i.e., for an input signal of a given voltage, the amplitude should be independent of frequency. Any of the conventional methods of drive might be used—balanced armature, moving coil, or piezo-electric crystal—but the balanced armature is probably the most robust and easily constructed.

The basis of my galvanometer was a cutter-head from an old disc recorder, rebuilt with a new armature and spring steel strip suspension (Fig. 4). Almost any balanced-armature movement could be suitably adapted, but the telephone receiver type, having a rather lighter armature, could only carry a small mirror.

It is at this stage that we start coming up against fundamental difficulties. To keep the armature centrally in the air-gap between the poles, it must have a restoring spring—the flat steel strip shown in Fig. 4. The armature plus mirror has a moment of inertia, and when it is deflected the spring exerts a restoring force.

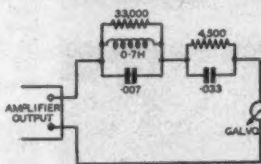


Fig. 6.—The equaliser circuit, connected in series with the galvanometer.

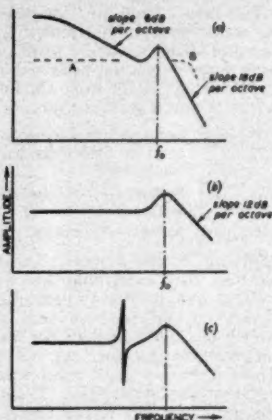


Fig. 5.—Amplitude/frequency response of the galvanometer (a) for constant-voltage input, (b) for constant-current input. Curve (c) shows the effect of a spurious resonance.

Here we have the right conditions for resonance, and the system will resonate (like a tuning fork) at a certain frequency.

Again, ideally, this resonance frequency should fall outside the working frequency range of the device, being either at a very low frequency—which is not practicable in a moving-iron system because of the high restoring stiffness necessary to prevent the armature sticking to the pole faces—or at a very high frequency, which again is not practicable because of the relatively large mass of the mirror.

Fortunately we are not aiming at high fidelity, and so we can allow the resonance to come in the middle of the frequency range, provided it is moderately damped. If the air-gaps are kept small (as little as 5 mils is quite practicable), the eddy currents induced in the tip of the armature will provide quite a reasonable amount of damping.

Having constructed our galvanometer and mounted the mirror on the end of the armature, we can study the performance of the unit quite simply by projecting a thin pencil of light on to the mirror and thence to a screen some feet away to form a spot. If a signal from an oscillator is then fed to the coil, the spot of light on the screen will widen out into a line several inches long; its length can be measured with a ruler, and is proportional to the amplitude.

We shall now find that, if we put in a constant current input over a range of frequencies, we get a frequency response like that shown in Fig. 5(b), where the response is more or less flat up to the resonance frequency f_0 , and falls away at the rate of 12dB per octave above this frequency.

Note especially the stipulation of constant current. Now the electrical impedance of the unit rises with frequency, and so for a constant voltage input the response will be more like

Fig. 5(a); this clearly is not at all what we want, and the answer lies in electrical equalisation.

Before we leave this question of resonance, it is worth noting that there is not really so much merit as one might imagine in placing the resonance high up in the frequency range. Supposing that our resonance falls at 2,000 cycles per second; then to put it up to 4,000 cycles per second we must increase the torsional stiffness of the suspension four times, and the sensitivity below resonance will drop by 12dB. In other words, increasing the stiffness does not increase the response at high frequencies, but merely reduces the response at lower frequencies; much better to do this by cutting down the electrical input at the low frequencies, with consequent reduction of flux densities in the armature.

Of course, raising the resonance frequency by cutting down the mass of the vibratory system is a different matter altogether, and does represent a gain in sensitivity; the armature blade should therefore not be any thicker than is necessary for the magnetic flux, nor the mirror thicker than is necessary for rigidity.

Another objection to making the torsional stiffness too high is that, as the stiffness is increased, it becomes increasingly apparent that other parts of the system that one would like to regard as rigid, such as the armature itself, the mirror, and even the baseplate, have compliances of their own, and other modes of vibration. Then we may find that something nasty has crept into the quality of reproduction, and if we examine the frequency response closely we shall probably find one or more sharp discontinuities in it like that shown in Fig. 5(c).

On the other hand, if the stiffness is made too low, there is a danger that, if the armature is accidentally deflected too far, it may stick to the pole face instead of restoring. In general, for our purpose the best place for the resonance

frequency is somewhere between 1,500 and 2,000 cycles per second.

The electrical equalisation can conveniently be effected by components connected in series with the galvanometer, rather than internally in the amplifier. Referring to Fig. 5(a), this response needs to be modified as follows:

(1) By reducing the current through the galvanometer at low frequencies (by means of series resistance), to bring the response down to the dotted curve "A."

(2) By increasing the current in the region "B" above the resonance frequency f_0 . This can be done by means of a series capacitor, resonating with the inductance of the galvanometer at about twice f_0 .

(3) By reducing the actual peak at f_0 by means of a tuned circuit in series with the unit.

For my galvanometer, f_0 is 1,750 cycles per second, and the armature coil has 3,200 turns of No. 45 S.W.G. enamelled wire with a d.c. resistance of 800 ohms. The a.c. impedance rises with frequency, as follows:

FREQUENCY cycles/sec.	IMPEDANCE ohms.
100	810
500	1,610
1,000	2,380
1,750 ($=f_0$)	3,200
4,000	5,000

The complete equaliser is shown in Fig. 6. The tuned circuit uses a small 0.7 Henry air-cored inductor (9,400 turns of S.W.G. 44, d.c. resistance 1,400 ohms), and with the 0.007 microfarad capacitor in parallel it resonates at 1,750 cycles per second, producing a high series impedance (limited by the 33,000 ohm resistor). The 0.007 μ F capacitor also resonates with the inductance of the armature coil at about 3,500 c/s. The low-frequency response is controlled by the 4,500 ohm resistor and its shunt capacitor.

The impedance of the complete unit is around 6,000 ohms over most of the frequency range, and is an improvement for matching purposes on the impedance/frequency values shown in the table above. The overall frequency response is shown in Fig. 7.

The amount of high-frequency equalisation that can be achieved is limited by saturation of the armature, for we are boosting the response in this region by greatly increasing the current. Beware of frequency responses that change shape as the input level is altered! It is a useful exercise to plot current against amplitude at some convenient middle frequency in order to see where saturation is reached—but do not linger over taking the readings, because a small coil can heat up very quickly with several watts of tone being pumped into it.

A useful dodge for doubling the sensitivity of the galvanometer is to use a double-V mask (Fig. 8) instead of the single-V illustrated last month. A further refinement is the addition of a "noise reduction" circuit, to close down the clear part of the soundtrack to about a quarter of its normal width in the silent pauses. This is generally done by moving the V-mask,

(Continued on page 268)

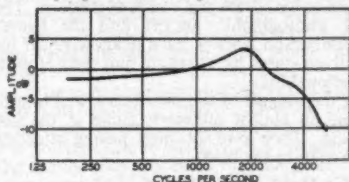


Fig. 7.—Overall amplitude/frequency response of the galvanometer with equaliser.

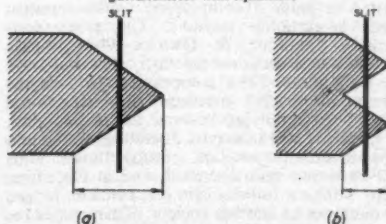


Fig. 8.—If the mask is made into a double-V, only half the mirror amplitude is required for the same modulation.

Odd Shots

By GEORGE H. SEWELL, F.R.P.S., F.B.K.S.

Starting Holiday Pictures

"For goodness sake," said the family film maker, "give me an idea how to deal with a holiday film. I'm sick of seeing so many reels starting with the family leaving the house, driving to the coast, embarking and disembarking and so on. What *can* I do?" So I said: "Why not start at the end?" and when he'd thought that one out, he went away in high good humour.

A film is a reminiscence, so the idea is quite logical. It can be applied in various ways. The jaded, parcel-laden folk who struggle back home can then be shown full of vigour at the beginning of the holiday, with shots of their strenuous activities during the ensuing weeks to explain their fagged out condition at the end. The skier with plaster and crutches is a natural. And tanned, happy holiday-makers can be contrasted with the pale-faced, relatively quiet lot who set off.

I have even seen one film that in a sense started in the middle. The "hero" had always dreamed of visiting a certain romantic spot, and his anticipatory dreams started the picture. The holiday record led up to the actual visit, which was amusingly portrayed as abortive, and during the rest of the holiday his thoughts reverted at intervals to it. This technique is rather difficult to handle, but is capable of giving excellent results in really skilled hands directed by imagination.

Putting Paid To It

The treasurer of a cine society in which I am interested told me that after nearly six months 21 of its 30 members had still not paid their annual subscriptions. It so happens that I had undertaken to perform a service for the club which they consider will be of great benefit to members. I have now stipulated that I will only do it if I can be assured that all those present on the occasion are fully paid-up members. An impertinence on my part, perhaps, but I am only concerned in helping self- and club-respecting members. I have no intention of working for scrimshanking outsiders.

But on Reflection...

Mr. Peter Menzies' suggestion, in "Ideas Exchanged Here" recently, for putting a 45 deg. mirror into a camera so that it can be brought behind the taking lens reminds me of an incident of the days of the hand-turned 35mm. camera. The hand-turned Newman-Sinclair of thirty years or so ago had such a device in the form of a silvered prism which was brought into position by pulling a rod upwards from the top. When sighting had been done, and the rod and presumably the prism also were pushed down, the camera was cranked.

A week before embarking on a polar expedition, a certain gentleman called and said they had decided to make a film (sounds familiar, doesn't it). He was given an intensive course on the camera, exposure and so on, and earnestly enjoined not to meddle with the instrument once it had been sealed up.

The film he brought back contained not a single exposure. Yielding to temptation, he had taken the front off the camera and got things out of alignment when reassembling it. The viewing prism remained stuck in front of the camera lens the whole time.

Point of View I have often pointed out how difficult it is to be sure one has conveyed one's ideas to people who know nothing of one's intentions and can only judge what is put before them. Further, one may not understand *their* point of view. An excellent illustration of this is the story of one of the large L.C.C. suburban flat schemes designed to take Londoners away from dirt and squalor. Some of the rehoused tenants complained most bitterly that "there's too much sky. It makes our eyes ache." You see, people don't all think along the same lines.

Salute Sound Track, in an otherwise fair and to G.P. perceptive criticism of George Pearson's "Flash Back," accuses the author of "affectation with Portentous Capital Letters" and of excessive adulation for other maestros. As one who had the inestimable privilege of working with G.P. I admit his tendency towards somewhat florid expression, but that is a product of the time rather than of the man. The adulation is a manifestation of an affectionate nature which has won high regard from all who have been in close contact with him.

Modest? Yes, indeed he is; and there are more than a few famous film personalities who even today are not averse to going along unobtrusively to listen to his advice and words of wisdom. The Royal Photographic Society and the British Kinematograph Society have acknowledged his undoubted status by awarding him their Honorary Fellowships.

Yet the moguls of the movies allowed him to become an almost unknown name in the last 25 years. They were too busy paying attention to the bulls in the field.

Looking Ahead I am often booked up months ahead for lectures, but to be invited to judge a competition twelve months, hence is certainly unusual. The group concerned—Chalfont & District Photographic Society's cine section—are fairly new but have the right ideas. Their competition "will be the climax of several meetings of instructional value." After having covered the club outing, all members will take part in editing, titling and tape recording sessions. Instructional films will be shown and discussed, and in December there will be a holiday film competition, judged by members of another society. Then comes the competition (for four minute films) I have been asked to judge. That's what I call planning.

Montreal Movie Makers will surely not want to stray far from club premises now that they have Jacqueline Painter, a professional model, among their members. In addition to coming in handy for publicity stills, she's handy with a cine camera and has several 8mm. films to her credit.



8mm. TOPICS

By DOUBLE RUN

Where Do We Go From Here?

8mm. DEVELOPMENTS are crowding in so fast that, even in a monthly column, it is next to impossible to keep up to date. Even the most obvious generalisations made a few years ago seem out of date now. Five years ago, I would certainly have said that the future lay with mains voltage projector lamps—but now the future seems to be with very low voltage ones. I would also have predicted the widespread success of magnetic stripe, but, even today, 16mm. stripe projectors are something of a rarity and an optical sound-track still seems essential.

So I think that some manufacturers' current belief in 8mm. stripe is rather optimistic. After all, a tape recorder is much more useful to a family film maker because of its versatility, and when one considers that stripe tracks recorded on some attachments cannot be played back on others, the prospects of widespread use do not—at this stage—seem very bright. Of course, if commercial magnetic stripe films were released on 8mm. it would make a difference, but even then I imagine most 8mm. users would prefer a TV set for their potted entertainment.

Up to now, the 8mm. enthusiast has been the man who wanted to make and show his own films—and, for him, a live commentary is simpler and possibly just as effective as a recorded one. The family probably enjoy discussing each shot as it comes on ("Remember that day at Blackpool?"), and may even prefer to dispense with a commentator altogether. If, however, your choice is stripe, I'd be very interested to hear about the use you make of it.

Yet all the developments in camera and projector design, however, little new film stock has been introduced—and it is only this that can bring about those startling improvements in picture quality that I am sure are possible. The trouble is that 8mm. equipment sells itself so easily that there is little incentive to research in this direction—and, anyway, the firms who might produce it depend for their prosperity on huge professional contracts, not on the relatively small amateur market. But it will come—in time.

The introduction of Electric Eye cameras should do much to popularise our hobby even further—and I welcome them for that reason, if no other. But the trend towards simplified controls has had one unfortunate result: the spread of 10mm. fixed focus camera lenses (they do *not* give such a sharp picture as a focusing lens and discourage the use of close-ups) and 20mm. projection lenses (which do *not* give such good definition as 25mm. ones, as can be demonstrated by a straight comparison).

TRY IT AND SEE

WHEN I began filming, there were all sorts of questions I wanted answered: "Should I use Kodachrome A for filming neon signs?" "Are incident light readings the most reliable?" "What difference does a green filter make?" The answer to most of these questions—and many of the ones that beginners send me today—is "Try it and see." A theoretical answer is not nearly as helpful as a few practical tests; also, with 8mm., these can be very inexpensive. The only way to learn to handle equipment is to handle it! And remember to keep a careful note of all you do.

So the answers I discovered for myself to the three questions above turned out to be: 1. If you like, but regular Kodachrome will do as well. 2. Sometimes. 3. Next to none. They will not mean much to you, and I am sure they are not theoretically correct, but at least the three problems are solved as far as I am concerned. It is wise to read the text books, of course, but then you must go on to experiment on your own. Manufacturers' diagrams on how to arrange lights, for example, are certainly helpful but do not let them dissuade you from trying something quite different. You will waste some film, no doubt, but when a really important but difficult subject comes along, you will be able to tackle it with confidence—or you will know it is impossible and will not even attempt it. There can be no substitute for first-hand experience — unfortunately.

STILL A USE FOR MONOCHROME

I MENTIONED some months ago the new Kodak 8mm. Panatomic X stock (monochrome) now available in this country, and now Mr. B. M. J. Ambrose of Eindhoven, Holland, has sent me part of a reel he has exposed. The result is very pleasing, with some attractive back-lit scenes. There are times when monochrome is preferable to colour, but Kodak, one suspects, would like to slip out of the b. and w. market altogether, as they have done in the States. My local dealer tells me he still sells quite a lot of b. and w. Gevaert, but ceased stocking Kodak when the price went up.

Mr. Ambrose recently bought a new camera, a Canon 8T with f/1.4 13mm. lens, after reading the *A.C.W.* test report of it in the February 1958 issue. "I have the improved model," he writes, "with additional speeds, cable release socket, etc. The parallax-free viewfinder and critical focuser I find invaluable for close-ups and medium close-ups which I consider essential for good 8mm. results." Altogether, he seems delighted with it and will doubtless be using it to take all the Dutch scenes that readers have been asking for since his letter appeared in the April *A.C.W.*

"The number of shots requested is just within my limits," he says, and adds: "I was surprised at the number of replies I had, and look forward to a very full year's filming. The only trouble is that with all the interesting subjects to be filmed for other people I am tempted to shoot in duplicate for myself—a very expensive and impractical temptation! Perhaps if I wasn't married I could do it. . . ."

RECORDED CONVERSATIONS

I HAVE an amusing tape recording—amusing to the family, that is—of a relation talking to a friend on the 'phone, explaining how she lost her glasses, searched everywhere, and finished up by sitting on them. She did not realise that the recorder was on, so the conversation is spontaneous and absolutely characteristic. The problem is: can I incorporate it into a family film?

I expect you have seen those B.B.C. documentaries in which we hear a person's voice as he walks down a street or gets on with his job. This neatly avoids sync. difficulties, but the result can seem very artificial. It would not be any good using my recording to accompany a shot of the woman on the 'phone, because the audience would naturally expect it to be in sync., but it might be possible to use it with a shot of her

gardening—or, better still, reading and so using her glasses. There is not enough material here for a film, but it might make an interesting episode.

Similarly, I have just heard of someone who wants to film his father's collection of Toby jugs. To hear the old man talking about them as he cleaned or arranged them might be very effective, too. This technique seems to offer all sorts of possibilities for the family film maker. For the most satisfying results, the talker could be speaking quite impromptu, but the tape would need careful editing. Whether one should start with the visuals or the tape, I don't know. But one thing is certain: the most effective way of learning to write dialogue is by carefully studying recorded conversations, even if what you record is no use for your film.

IS IT AS GOOD?

HAVE you ever wished you had a telephoto or wide angle lens for some particular shot or film but felt it would not be worth while to buy one? A correspondent recently inquired whether it was possible to hire them, but I was not able to suggest anyone. I suppose such lenses would be very easily damaged, but I would like to hear of any dealer prepared to take the risk—if only to see what happens.

"Do you really think that 8mm. is as good as 16mm. in all respects but picture size?" asks the same reader. As the only difference between the gauges is that of picture size, it is a little difficult to answer this. But if you are a beginner, about to buy your first camera, the obvious thing to do is to go to a dealer and ask to see demonstrations of both 8mm. and 16mm. You are likely to discover that you cannot afford 16mm.—and that 8mm. is perfectly satisfactory for family filming and home shows. Mind you, good films *can* be produced on any gauge, and it is not unknown for those who publicly support one gauge to use another. Did you know, for example, that Denys Davis uses 8mm.?

* * *

HAVE you seen that ITV programme, "The Sunday Break," in which a group of teenagers sit around a projector and watch a film? The projector *looks* like an 8mm. silent machine, but it projects sound films even when unthreaded and when the feed reel is running in reverse. One week its performance was better still: it projected the film without even being switched on.

It is a great mistake to write off your audience as morons—a mistake that amateur film makers have been known to make!

The Ten Best: National Film Theatre Premiere

See the *A.C.W.* Ten Best Films of 1958 at the National Film Theatre and assess the quality of your work against that of the "Oscar" winners! Whether you go to study technique or purely for entertainment, you can be sure of a worthwhile show. The films will be presented at 6 p.m. and 8.30 p.m. on July 15th, 16th, 17th, 18th and 19th and on July 22nd and 23rd. Matinees at 3 p.m. on Saturday, July 18th and Sunday, July 19th. Full details of the programme, in which documentary and comedy are particu-

larly well represented, appeared in last month's issue.

Seats at usual theatre prices: 5s., 4s., 3s. 6d. and 2s. 6d. The 5s. and 4s. seats are bookable at the theatre, South Bank, Waterloo. (Telephone WAT 3232) from July 1st.

As announced last month, we had hoped to arrange for an 8mm. show in addition, but we regret that this has proved impracticable. One of the two 8mm. "Oscar" winning films, however, blown up to 16mm., will be included in the N.F.T. presentations.

Is there a fanatic among these members of the Kensington F.C., here seen engaged in a lighting and colour test for their next production? There must be at least one in any cine group if it is to produce significant work, says our contributor.

Odd Men Out

Give them the chance they deserve!

By JACK SMITH



AN imaginary conversation with an imaginary regular reader:

You do a lot of grumbling in these columns, don't you? Anyone would think that the amateur film maker was someone nobody cared for. Yet there are lots of people and organisations all ready to cater for him.

Yes, there are the cine clubs, all over the country, there's a long-established journal (this one) with a big circulation, and a new one with all the promise of a useful career to come. There's the Ten Best competition every year, with its N.F.T. show, national distribution, TV prospects and all the rest—

Well, then?

Well, then: let's take the cine clubs first. What proportion of the best non-professional films comes from the clubs? A very small one. And it's easy to see why.

Cine clubs are for amateur cinematographers, not amateur film makers. They provide a pleasant social evening, a chance to compare gadgets and the results of gadgetry. All very well—but not for the man who wants to make real pictures. When clubs do get down to production, it's like their monthly meetings—a lot of people have a jolly time, mateyness is preserved, and the stills look good in *A.C.W.* The results, the films, are often unspeakably bad. They are imitations—films without ideas. They give pleasure to their makers and their friends, and that's their limit.

Artistic creation is a non-social (I nearly said an anti-social) activity. It demands one man with a single-minded passion. Put a character like that in charge of the average club production and membership would drop to zero in a couple of meetings.

But some club films have made the grade?

It's significant that they've been films needing a communal expertise for their making, but with no personal stamp on them, no sense of a single vision. They've represented technical conquest on the grand scale, and it's this rather than any merit of content which has earned them a measure of fame—within the amateur's world. Outside, among the folk to whom a film must entertain and impress irrespective of its professional or non-professional origins, they have cut little ice. Perhaps there are some exceptions—the Grasshopper Group productions come to mind. But this group has dodged the issue by confining its most strenuous efforts to the heartless world of animation, to bright but mechanical fantasy.

The clubs will continue to make no important contribution to non-professional film making unless they can find members willing to pay a subscription in order to be ordered around by fanatics—which is what people must become if they're to create anything. So we can forget the cine clubs; they're no help at all.

What about A.C.W.? Are you going to criticise that?

Not so much criticism as offer a suggestion. You see, the Editor and his contributors are always pointing out that there's something for everybody. There's plenty for the cinematographers, plenty (I hope) for the serious film makers. But there's a lot of pointless bickering. The non-creative people (I use the term with no intention of abuse; I simply mean the family filers, the people to whom a well-exposed reel of Kodachrome is a delight in itself, rather than the others—a minority, I suppose—who try to put a complete, original movie in the can), they often give the impression that they'd like to kick us others out of the pages of the magazine altogether.

They flaunt the banner of "The Amateur" and, because they have the majority voice, they confirm (perhaps they help to create?) the outsider's view that 16mm. film making is an amateur thing with all the adjective's less desirable connotations.

It wouldn't matter were it not for the fact that 16mm. film making by amateurs can make a contribution to Cinema. And those of us who are concerned about this find it hard to draw attention to our work through the tangle of 8mm. Kodachrome and interminable holiday-snapshottory which forms so many people's idea of "amateur film production." If only the hobbyists would get on quietly with their own pleasurable activities, for which there'll always be plenty of provision in *A.C.W.*, and stop calling themselves "film makers," then our work might more easily be distinguished from theirs, because we really are—or try to be—film makers. We have ideas very different from theirs, and confusion between these two different ways of using the movie-camera can do no good to any of us.

Let's stop bickering, in fact, recognise each other's different fields of activity, and agree that film makers are the people with something to communicate, using 16mm. film to do it, and aiming at audiences.

Which brings us, I suppose, to the Ten Best?

Yes; but I haven't seen this year's crop yet, so I'd better avoid rash generalisations.

Some of your remarks in the past have been critical, haven't they?

I have certain reservations—but I've also tried to indicate the importance I attach to the competition. The trouble is, again, that it attracts film makers and the others. Award winners in the past have been so various in kind and in quality that—wrongly, in my view—some people have kept their work back from the competition. But I can sympathise with their hesitancy, since it hasn't always been clear whether the final selection has been put out as a sample of the best work in non-professional film production or as a cross-section of amateur activity with the cine camera. These two things are very different. However, I'd like to return to the Ten Best another time...

So, you see, the serious amateur is not very well served. There's no place for him in the cine clubs—indeed, there couldn't be, because clubbery and creation are not compatible. A.C.W. represents a "must" which (let's face it) may nevertheless be rejected because of confusion between two different ideas on the use of film. Excellent stuff for the creative man may be missed because a flick through the pages all too often reveals readers flaunting views on the nature of "amateur cinematography" several worlds removed from anything the "committed amateur" might accept. By the same token, he might flinch from the Ten Best contest because, as an engrossed film maker, he doesn't want to put his work under the same flag as some of the films which have paraded under it in the past.

What it boils down to is this: the amateurs who believe that, with God's good grace, they may produce something worthy of the name of Art, are Odd Men Out.

Got any suggestions to make, then?

I've made one—let's get it quite clear what is film making and what is not. There are some other things. The insistence of the majority that what they do is to Make Amateur Films has got the non-professional a bad name among people who should really be publicising the good work of the struggling minority.

The two serious film journals (there are only two) largely ignore the non-professional. In the past twelve months, one of them has published a general article which might have been useful had it been followed by a regular, sympathetic review of the field. The other magazine has printed one strident little note on amateur films, pointing out that they appear to be what the name suggests—amateur, and little else.

It's high time that the two editors concerned realised that there are good things stirring, outside even the Free Cinema periphery, and told their reviewers that these should be looked for.

The Film Institute's attitude is ambiguous, as I've said before. On the one hand they help quite a number of struggling shoe-string producers; most practically, they have bought the distribution rights of quite a lot of 16mm. pictures. But they make very little attempt to "sell" the films they have helped bring into the world. The N.F.T. programmes very seldom honour the non-professional producer. I'm still waiting for John Huntley or someone to tell me why.

I was glad to see that the Institute's May *Monthly Film Bulletin* carried a review of *Enginemén*. Why can't they always notice in this way the non-professional films they have acquired? The *Bulletin* is the only authoritative review of all the pictures available for showing to audiences in this country. Not many people see it, perhaps, but regular inclusion of criticism and data on amateur productions worth their salt would greatly enhance the prestige attached to such efforts. What every real film maker wants is

to see his pictures taken seriously, and judged as films—not as the products of amateur makeshift but as personal experiences expressed in 16mm. film because that happens to be the medium in which he works and through which he seeks his inspiration.

We've got to break down the prejudice against amateur films—real films, that is. I hope that very soon enough good non-professional films will have appeared—and been noticed and projected to enough audiences—to make it quite clear that here is a technique of self-expression which has to be taken seriously. The Man Behind The Cine Camera can be an artist. When the camera is a 16mm. affair, he can be a special sort of artist. He doesn't have to be just a man with an expensive toy and a weakness for recording bits of his holiday. Anyone who doesn't believe this can send me a postcard, and I'll tell him a few films he should see. If he's not convinced by then, he needn't be taken seriously, because he doesn't know what a good film is, anyway.

You know, you've said most of this before, lots of times. This hasn't been a conversation, at all. It's been you, riding the same old hobby-horse, grumbling the same old grumbles.

I shall go on riding it until readers all rebel or the Editor stops me. I know that there are some people who agree with me, and I expect that there are a lot who don't—or who just don't care. I'm not asking for sympathy for the Odd Men Out. They don't need it. But their work—when it's good—cries out for respect. Between the finished film which matters and the audiences which will respond to it there's a barren no-man's land where respectful attention and real critical appreciation may help ensure that they get a chance. There's a place, a job, for the critic, in fact.

Where are the critics who will look in the right direction, clearly and keenly and with no distrust because a film cost a hundred pounds to make instead of a hundred thousand? Perhaps, through A.C.W., we can do some of the initial sorting, help bring the good things to the top. After that—?

Is it just the pat-on-the-back from the real, live film critic that you want, then?

I hope not, although I think most people do like a pat-on-the-back if they know they've done something good. No, the point is, surely, that the few good amateur films have got to get to the audiences—not the audiences of cinematographers and film groups and whatnot, but real audiences which expect a memorable experience and are more concerned with the quality of that than with the genesis of the thing that's giving it to them. Seeing an audience respond—that's the real reward.

These other things—a look-in by the ordinary film magazines, occasional attention from a critic—will be the means of finding the audiences; at least, they represent the only hope, as far as I can see. We want to see the amateur film (I'd much rather call it the non-professional film) grow up, to know that it can come to life in front of people outside the group which made it, outside the purely "amateur shows," outside the world of the cine clubs—

This is where we came in. Good day to you!

Good day to you! I'm off to see *Room at the Top* again. The British professionals have shown that they can grow up. We've got to show that we can, too!

Cannes Amateur Film Festival

This year's festival (the twelfth) will be held during Sept. 5-15. No entrant may submit more than two films in 8mm., 9.5mm or 16mm. Details from the General Secretary, Festival International du Film Amateur, Palais des Festivals, La Croisette, Boite Postale No. 279, Cannes (Alpes Maritimes), France.

Using Kodachrome and Pathe Colour Film

By CENTRE SPROCKET

WHILE it is true to say that it is easy to film "average" subjects in colour, the nine-fiver sometimes meets with awkward situations. For example, even before Pathescope Colour Film became available, Dekko did not recommend the use of colour film in certain of their 9.5mm. cameras but did not say why. It may be that the reason is to be found in the light transmission characteristic of the lenses. I have exposed both Kodachrome and P.C.F. in a pre-war Standard Dekko with fixed focus f/2.5 T.T.H. lens, and got a perfectly sharp, steady picture (after having had the gate adjusted for the new emulsions), but the blues were over-emphasised.

Shots taken in a small garden largely shielded from the sky were quite acceptable, but on an open beach on a sunny day, yellow sand registered as brown/grey and some other colours were debased, too. When these scenes were intercut with others taken in the same locations with a Pathescope H with f/1.9 Berthiot bloomed lens, the difference was immediately apparent, although the Dekko shots would have been accepted by the average audience by themselves. Fortunately, all 9.5mm. Dekko cameras have C mount lenses, so you can substitute another if yours is not satisfactory for colour work.

Which colour stock should one take on holiday? We have a choice of three: Kodachrome Daylight (Weston 10), Kodachrome A (Weston 10 with Wratten 85 filter) and Pathescope Colour Film (Weston 20). (The daylight speed ratings are those specified in the Weston meter booklet issued in January, 1959.) All three can be intercut quite successfully; there are no in-out of focus effects on projection and the bases cement together well, but the difference in texture and tone between Daylight Kodachrome and P.C.F. is noticeable—a difference, however, which will be accepted by the audience if the change occurs at a natural break in the visuals, e.g., a sub-title or cutting from a long shot of, say, a promenade (in Kodachrome) to a close-up of a child playing on the sands (P.C.F.).

Hence if you take the trouble to do a little planning you can utilise the finer grain of Kodachrome for scenic views and such, where there is nearly always sufficient light for this slow film, and the faster speed of P.C.F. for medium shots and close-ups where definition is not so important. Titles should, of course, be on P.C.F.—it's cheaper!

Always buy all the colour film you will need at one go. If you pick up a charger or two in each town you visit, you may find variations in quality, but obviously this is less likely to occur with films from the same batch. Colour film processing is probably the most consistent developing service available, nevertheless it is advisable to send all the rolls for processing together.

Always use an ultra-violet filter on cloudy days, at high altitudes, for distant scenes with haze and for snow scenes, otherwise you may get excess blue. It is not necessary if you are using Kodachrome A with a Wratten 85 filter in daylight, but generally speaking Daylight Kodachrome gives a better colour rendering, particularly in overcast conditions. Further, the dyes are somewhat less fugitive than those of Type A. P.C.F. is available only for daylight use.

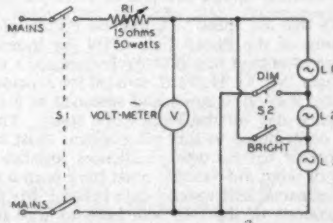
Fades got by closing down the lens aperture or using a fading glass are rarely successful on colour stock because the rate of disappearance of the various colours is not uniform, the last colour to disappear being red. So if you fade out on your girl friend, she will blush furiously—and leave your audience speculating on just what you said to her! You can, however, dye the film to produce a fade.

Indoor Work

Indoor shots often look unnatural because, although the main subject can be illuminated easily, one can scarcely avoid casting quite dark shadows from the furniture and other objects. The use of secondary "fill-in" lights to brighten these dark patches is quite essential. Also, colour film is very sensitive to changes in the colour temperature of the photoflood lamps, and this in its turn is dependent on the age of the lamp and the voltage at which it is being run.

For consistent results one should buy a new set of lamps when starting on a new project, and they should be of a lower voltage than that of your mains. Thus, if you are on a 240 volt supply, buy lamps rated at 220 volts. If you connect them as shown in the diagram by reading a voltmeter, you will be able to adjust R1 so that with S2 on "Bright," the voltage across the lamp terminals is exactly the rated voltage of the lamps. The meter should have as long a scale as possible—certainly not less than 4in. The Avometer models 7, 8, or 40 are ideal, but if you buy an ex-Government surplus meter, calibrate it against a good class instrument.

Ideally, an assistant should monitor the voltage all the time the camera is turning, for sudden voltage fluctuations of up to five per cent. are not at all uncommon, and can play havoc with



Note: For No. 2 photofloods R1 should be 10 ohms, 60 watts.

colour rendering. Professionals working from their own constant voltage generators measure the colour temperature of the lights and then put filters in front of the camera lenses to produce the required degree of correction; e.g., Wratten 81, 81A, 81B, 81C, 81E and 81F filters lower it (they have a brownish hue), and Wratten 82, 82A, 82B, and 82C (bluish) raise it.

Your subjects must not move away from the lights, otherwise colour renderings and exposure will be completely upset. Arrange the main lighting to point down on the subject as daylight does, so that shadows on the face appear in their natural positions. The nose shadow should fall half-way between the base of the nostril and the top of the upper lip.

Exposure Guide

With each charger of P.C.F. is a leaflet containing a simple table of recommended exposure values when the film is used in Pathescope cameras. All these cameras have an exposure time of 1/25th second at their normal running speed of 16 f.p.s.; so have the Ercsam and the Miller. Some other makes, e.g., Dekko, have an exposure time of 1/40th sec., and with these one should give half a stop more than the Pathescope settings.

A rough and ready exposure guide for cameras with a 1/25th second exposure time is f/8 for Kodachrome and f/11 for P.C.F. in bright sunlight and an "average" scene. Open up one stop if the weather is overcast, and two stops if it is really dull. Of course, these figures are only approximate because the transmission factor of lenses varies enormously, and projector illumination, size of picture and type of screen all affect the result.

Pathescope's laboratory staff say they encounter far more over-exposure than under-exposure. Apparently nine-fivers disbelieve the speed ratings of modern colour emulsions, and frequently shoot with the lens wide open! The lesson here seems to be: When in doubt, close down half a stop.

THE "TIMED" leaders for 16mm. sound and silent films are a great help in knowing just when to switch on the lamp and turn up the volume control, and I am sure the serious 9.5mm. worker would welcome them. A number of stock 9.5mm. titles are already available, and it should not be expensive to add two timed leaders to the range—one for silent films and one for sound films. If enough readers are in favour, I will take the matter up.

HOW is this for speed? A film on P.C.F. of the opening of the Photo Fair (f/1.9 for interiors, f/8 for exteriors) was shot by Pathescope's sales manager, Mr. G. Howard, sent off for processing at Cricklewood at noon and screened at 5 p.m. the same day on the Pathescope stand. Those who contributed to this achievement must have felt pretty fed up when audiences insisted—as most of them did—that it must have been a film of a rehearsal held several days before! My own impressions of the Fair will have to wait until next month.

Collector's Corner

By KEVIN BROWNLOW

I HAVE often received letters asking for a description of the old Pathecolor process. But I could never answer them properly because I never knew how it worked myself. Recently, however, I met a veteran technician who was at Pathe some time before the Great War.

"At Vincennes," he told me, "Pathe employed 300 women. Each worker sat at a bench; on her right was a ground glass projection screen and a handle. Each turn of the handle moved one frame of the film to be tinted. The frame was enlarged to 6½ x 9 in.

"On her left was another copy of the same film, which was to be the stencil. In front of her was a pantograph with a 10-1 reduction, to which an electro-magnetic vibrating needle was attached. This was fed by a 50-cycle supply, and it cut the stencil for each section. There were never more than three sections. One woman would work on the blue, another on the red, another on the yellow.

"To add more colour, the release print would be specially tinted. Then the three stencils would be lined up in sync. on a special machine, and rollers would spread the dye.

"Our biggest difficulty was the rapid shrinkage of nitrate film. If any one of the prints involved shrunk to any extent, the final result would be ruined. So we designed special shrinkage charts which worked in conjunction with an accurate projector. From these we could tell exactly where to repunch the vital one sprocket hole per frame. And we could depend on our colour prints being almost perfect."

TO the scores of people who have written about The Society of Film Collectors—and whose response has made its existence possible—I have an apology to make. We still haven't reached any final arrangements with Pathescope. Various commitments—from the Photo Fair to the bulk printing of *The Cup Final, 1959*—have prevented them from giving time to our plans.

Meanwhile, the releases pile up. Apart from *The Desert Rider*, which will be our test print, we have original 35mm. prints of two marvellous Helen Holmes ("The Railroad Queen") thrillers, and some Great War material to act as a contrast to the World War II series which Pathescope plan to release independently. Among the Great War reels are: *The R.A.F., The King and Queen in France, The War under the Sea, Verdun, The Somme, Egypt and General Pershing's Troops Arrive*.

When we eventually get under way, members will receive a list of proposed releases, together with full description. Each film for which there are more than 50 orders will definitely be distributed—for a certain period. And we will keep the price as low as Pathescope will let us! Those who are interested, and who still haven't contacted us, should write direct to A. R. Manighetti, 43 Cranley Gardens, London, N.10.

IDEAS

exchanged here

Letters for publication are welcomed, but the Editor does not necessarily endorse the views expressed. Address: "Amateur Cine World," 46-47 Chancery Lane, London, W.C.2.

Animators, Get Animated!

I HAVE followed with keen interest the feature on animation. There must be many single-framers, probably working alone, pursuing their absorbed way, wrestling with their particular problems, cherishing their special ideas—and much too busy to write about them. I had thought this department might become a forum for animators, an opportunity for discussion; with comments and advice either from the expert in charge or from later correspondents.

What about it, animators? Some of you are making animation desks. Maybe you have found that a glass rectangle with a cardboard registration L stuck on one corner will do for a start (when you hold it against a window and draw on lunch-paper). Tell us about it, or some other makeshift! Some of you are using cut-outs; how do you try out the timing? Or blackboards and chalk—have you a system for making preliminary outlines invisible to the camera, so that drawings to the next key point can be planned evenly?

Puppet-makers, what are your main problems of scene and steadiness and movement, and how are you solving them? For change of expression on faces, is a Plasticine mouth, altered before beginning a shot, sufficiently convincing? Is it possible to observe any rules of "squash" in models, using flexible materials or curves, to overcome the usual jerkiness of movement?

Pixilation enthusiasts, you belong with us in some ways! Have you evolved some useful rule of thumb, some stern warning? Is anyone using stamps such as potato-cuts to save time and trouble in cartooning? Or flexible sponge-rubber stamps, to achieve squash? Or stencils with airbrushes? Each of you has surely a suggestion or a warning to offer, an idea and an aim, a problem or a triumph. But we'll never know about them till you win a place in the Ten Best, and that might be a while yet. Hear you later, animators?

Hamilton, N.Z.
ADA M. REYNOLDS (MRS.),
Waikato Amateur Movie Club.

That 9.5mm. Advertisement

I WAS disgusted by the Scottish dealer's advertisement, one or two things about which I cannot understand. If many people had come to them inquiring about 9.5mm., surely the gauge can't be "finished"? As for the statement that buying 9.5mm. equipment is "throwing good money away," I am well content to have spent about £40 on that lovely camera, the Lido. (I bought it without a lens, having a TTH f/2.5 C mount already. Pathscope might like me to point out that in selling me this camera without a lens they were not establishing a precedent!)

Length for length, 9.5mm. is the cheapest of the three gauges. 50ft. of 16mm. monochrome costs around 30s., 25ft. of 8mm. 22s., 50ft. of 9.5mm. SX, 19s. 11d. And Pathscope are the most helpful firm I have ever come across. They have been very patient and understanding during a long and very complicated correspondence. For my part, I would only change gauges upwards—to 16mm. Quality, not quantity, is my objective.

May I congratulate you on your 25th anniversary. You have rendered a great service to amateurs for the past 25 years—and a very great service to me for the past four years. (I've been interested in cine

for longer than that, but didn't discover you until 1955, more's the pity.) May there be many more years of service from you!

West Worthing.

R. ALLEN.

"Nine-Five Pavilion"

AS secretary of a large photographic company's social club which has its own film group, I was interested to read of the attitude adopted by a Scottish dealer to 9.5mm. In view of his advertisement, the group have urged me to release information regarding their own plans this year, even though these have not yet been finalised.

They are planning a social evening in Central London next autumn to bring together as many 9.5mm. enthusiasts as possible. The programme will include the presentation of some 9.5mm. prize-winning films and vintage films and a display of modern 9.5mm. equipment, and there will be an opportunity for visitors to share—and air—their opinions with fellow enthusiasts. "Nine-five Pavilion," as it is to be called, will be one of a week's special events.

Clearly the Dundee dealer is unaware of the tremendous support still given by enthusiasts to this supposedly dead gauge.

London, W.1.

V. A. CRAWLEY.
Wallace Heaton Social Club.

Ungrateful?

THE SCOTTISH dealer is misleading his customers and is unfair to 9.5mm., for this gauge must have helped to build up many businesses.

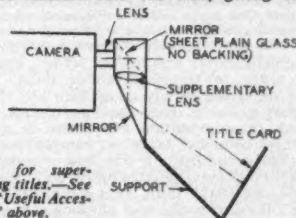
Southall.

K. B. SEAMAN.

Useful Accessories

MR. M. BARLOW of Montreal describes in "Ideas Exchanged Here" the lash-up he employs for filming superimposed titles. Here in Kenya one can buy an attachment (price £6 5s.) known as the Walz Superimposer, designed for 8mm. cameras (though I can see no reason why it should not be used on 9.5 or 16mm. machines). It clips on the lens and carries a title card below the lens axis, an optical system combining the scene ahead and the title on the card. Since it is very simple, it should be well within the capabilities of the average handyman to make one.

Another item of equipment that the home constructor could turn out is an underwater camera case on sale here at £12 15s. (Yes £12 15s.!). This is a polythene bag with a large glass window for the lens and viewfinder. A simple frame finder is built on the top, and it is pressurised via a car-type valve. The *pièce de résistance* is the method of operating the camera. A latex rubber glove (Woolworths, 2s. 6d. a pair) is let into one end, so that the hand may be inserted into the case, giving complete



Device for superimposing titles.—See letter, "Useful Accessories," above.

control, without admitting water. So simple and so very cheap is it that one wonders why it was not thought of before!

Equipment is plentiful here, Japanese cameras and projectors being the rage. There is also plenty of American equipment, the Kodak K100 being available in single lens and turret versions, and the Kodak Brownie 8mm. In single lens, turret and magic eye versions. The turret costs only £25! Most of the equipment is cheap, but A.C.W. comes a month late and costs 3s.! Still, it's worth every penny. B.F.P.O. 10

CLIVE M. S. JONES.

Stripping Mylar

I WAS most interested in "Splicing with Sticky Tape," in which Sound Track referred to new types of film bases, Cronar and Mylar. As he states, these films can only be joined by using the Mylar tape butt-splice technique. Having recently acquired an 8mm. Cirse-Sound projector, it occurred to me that a butt-on splice might be useful in eliminating the plop as the conventional splice passes through the sound-head, and eventually I managed to import the splicer and splicing tape from America and now use it most successfully on my 8mm. Kodachrome.

However, as regards the sound side of the problem, I find I am no better off, since all the stripping laboratories to which I have sent films with these splices seem unable to stripe over the Mylar tape. Now that it appears that we are shortly to have Cronar- and Mylar-based films, I am wondering how the stripping laboratories are going to exist! Could we, through the medium of A.C.W., bring the facts home to them, for 8mm. magnetic stripe is steadily growing in popularity.

D. D. BENN.

Judging the Judges

I MADE a film—not a very unusual thing—and showed it to various people. They seemed to like it—this was more unusual. One of them even suggested that I might make an advertising film on the same sort of lines—and for his firm, too.

When I showed it to some children and discovered that they liked it, too, I decided to put it in for a few competitions. The first produced the following comments:

Quite good trick photography. A very good and original film which would be suitable to the Christmas spirit. So much of an abstract film of Christmas that it is really just a muddle. Some very creditable effects.

The second produced the following remarks:

Panel's Mark 55. Panel comments: Novel idea well put over. Some of the cartoon work excellent. More lighting would have been an advantage in some shots. General Impression: The story is put over clearly. Technical quality reasonable. Camera work good. Titles moderate.

The third produced the following (which you will recognise):

We congratulate you on your enterprise in this lively short. Several of the effects are strikingly imaginative. But the film's lack of form prevented it gaining a higher award. Some sequences, such as the McLaren-like moments of paint on film, seem to have been included for their own sake rather than for their contribution to the total effect. But if you will be a little more selective and endeavour to give a firmer shape to future films, there need be no reason why they should not appear in the prize list.

I have deliberately omitted the results, because I do not want to complain about them. What intrigues me is the variety of opinion and the fact that, apart possibly from the one remark about more light in competition two, there is not one constructive comment except in competition three. Fairly clearly competition one had a number of judges with different opinions on the subject matter. But I do not make films of a particular subject because I think it is the sort of thing a judge in a

competition will like—I like to choose the subject I want.

In competition two the film was apparently rejected by some sort of preliminary viewing panel, but there is remarkably little explanation of this rather severe action. There is a mark, but no indication of the maximum or the method of marking. There is a remark about titles: there are three titles, one is a completely straightforward title, "G. Richard Brandon presents," the second is the main title, constructed with a certain amount of care as a series of very quick animated wipes so that the same word appears in a number of different letterings, and the third is "The End" drawn straight on to the film.

There is the remark about more lighting: if this means that there should be very bright light in a real life Christmas and nothing akin to sitting round the fireside, I make no comment. If, on the other hand, it means underexposure nobody else has mentioned it in their comments: could the film then be so badly exposed as to justify refusing to show it to the judge?

Turning to competition three, I am only sorry that the remarks about form are not a bit more detailed. The film runs in chronological order, including anything which we felt was worth including, and starting with the posting of Christmas cards and finishing with the Boxing Day circus. The traditional party on Christmas evening was intended to be the high spot—appearing in what we thought was the right place in a film of this length (about four minutes), i.e., starting, say, two-thirds of the way through and running on to about half a minute from the end. Is the trouble that this idea is wrong? Or did we fail to get the idea across?

Incidentally, in order to remove any doubts, there were absolutely no changes at all made in the film during the procedure discussed in this letter.

G. R. BRANDON.

Hot Splicing

I WOULD like to pass on a little tip about joining film. Heat the splicer prior to using, and you will get a joint in a few seconds—just like it says on the bottle.

Birmingham, 26.

P. D. RICHARDS.

No Change

I READ with interest (as I do all parts of A.C.W.) the recent series, "Why I changed," and began thinking about why I have not changed my equipment, although much of it is pre-war. I do not think I am easily satisfied, but I am, perhaps, fortunate in its range. Some of it came from my father, and it has taken over twenty years to accumulate.

About the most elderly item is the projector, a Kodascope model A, series II, and it was only recently that I learned that this model is a rarity in this country, only a token import having been made. Several years ago I thought of trading it in for a new one, but hastily changed my mind when seeing (and hearing) it in comparison with a number of the latest models. Not only was the illumination just as good, it was vastly quieter in operation. I could not fault it in any way, but I spent 17s. 6d. having adaptors made so that it could take 1,600 ft. spools. Last year it went back to Kodak's for its first ever check-over, but there was little needed doing.

Another odd item is a Magazine Cine-Kodak, but this is admittedly rather tired now, and it is more or less permanently fixed to an equally odd Kodak titler. Not only is this device a quick and easy way of titling, it is an admirable method of taking extracts from newspapers and ultra close shots.

But I must confess to having changed a Bell & Howell 70E camera, which I bought (second-hand)

in Cape Town fifteen years ago only because it was the only cine camera of any gauge I could find there. Apparently it had been dropped from a shelf about 12 ft. high, landing on the lens, whose thick brass hood was well dented. I still have this lens, a simple, fixed focus affair, as evidence of what punishment some items can take. A test film showed surprisingly, no other ill effects and around 5,000ft. of film was exposed in this camera with the same lens.

A year or two after the war I was pleasantly surprised to make a handsome profit on it, trading it in for my present camera, a 70 DA. For this I have four lenses in use: a 15mm., which is ideal for family filming because of its depth of focus, even at f/2.5 and the steadiness it imparts to hand-held shots; a lin. f/1.9 for most documentary shots and a 2in. and 3in. which I find much the best for natural and unselfconscious close-ups. Compared with some of the latest cameras, only two refinements are lacking—single frame exposure and reflex viewing. I have never required the former but, if needed, the operating button is sufficiently positive in action for them to be taken with the speed control set to 8 f.p.s.

Lack of a reflex viewfinder is made up for by a device, made for the camera, which I have not come across elsewhere. It consists of a solid piece of bronze on which the camera slides laterally, with three positions in which it can be locked. In the right-hand position you line up on the title, or whatever the subject is, then move the camera to the left-hand notch and focus through the critical focuser and then into the centre position to take.

The newest item is my first-ever exposure meter, a pleasant surprise from my wife last Christmas. Until now I have always used the guide supplied with the film, even for indoor work, and only rarely have I lost a shot through faulty exposure. So hard is it to get out of old habits, that I find the only use for my meter so far is indoors, where I now measure exactly the limits of the area where I need not alter the aperture setting.

You will have gathered from all this that I am a 16mm. man, but I had little choice, as my father started off on 16mm. Yet if I were to start from scratch again, I would still go for this gauge. The main argument against it is expense, but not only can one get ex-W.D. stock, a tour round dealers and chemists usually brings forth some outdated film. I have had Kodachrome film less than a year past its expiry date for as little as 10s. for a 100ft. spool. On one occasion I used 500ft. of Kodachrome which was nearly five years out of date. I gave it the standard exposure of f/8 in bright sunlight, and except for a very faint tinge of blue in

the less well-lit shots, the results are indistinguishable from those taken on new stock.
Hornchurch.

H. DOUGLAS-REID.

Give Your Best Ghoul a Camera!

DENYS DAVIS reports that he flies out with his camera every time the fire bells clang, and looks forward to getting a really "newsworthy" shot of someone jumping from a burning building. What an excellent idea! I feel that film and television newsreel companies should encourage this by awarding special bonuses for shots of people appearing at a window and then falling back into the flames, a ladder buckling and tipping a fireman into the inferno, a fire-engine ploughing into a bus queue, and dead firemen being carried from a building where they have been overcome by poisonous vapours.

Further, I feel that if Mr. Davis managed to take some really plumb shots of the horror immediately following a serious railway accident (in colour?), he should be nominated as Amateur Cameraman of the Year (Ghoul Section) in a contest which could be sponsored by the rash of horror film-makers (colour, X certificate) breaking out in the world. Ugh!
London, S.W.1.

T. HONNOR.

Splicing Perutz

I READ with interest of the difficulty that "Desperate" of Hamm is experiencing in splicing Perutz U27. I have been using this film for indoor work for some time now and I find my splices efficient and lasting.

I use a Eumig splicer and Tetel Neutral film cement. This is manufactured by Tetel Photo-werk, Hamburg, and is specified for colour film, but I find it just the job for Perutz U27. However, a word of warning. A good scrape is necessary—and it must be a dry scrape. For some reason, unknown to me, I have never been able to obtain a good splice on Perutz U27 with a wet scrape, notwithstanding the fact that I have thoroughly dried the splice before joining.

On the subject of Perutz U27, perhaps readers would be interested to know that good results can be obtained with this film indoors with fluorescent lighting. My first attempts were poor but I now use f/1.8 at 8 f.p.s. (it is, of course, necessary to project the film at this speed, which I do with my Eumig P.8), and am gratified with the result. As has already been observed, considering the speed of this film the grain is reasonable. I rate it at 250 A.S.A. for the average density of fluorescent light one finds in large halls these days, e.g., a 30ft. x 20ft. room lit with two 5ft. 80 watt tubes.
Birzebbugia, Malta.

E. G. COX.

Query Corner

Wanted

Correspondence with 9.5mm. users.—G. Warden, 23 St. Ann's Road, Belfield, Rochdale, Lancs.

Contact with reader who purchased inquirer's copy of *Caligari* about a year ago.—A. M. Davidson, 5 Stranathro, Muchalls by Stonehaven, Kincardineshire, whose address at that time was Aberdeen.

A.C.W. for Jan., Feb. and Mar., 1953, and Aug., 1955.—Michael Rosser, The Spinney, Dancywood Road, Cyncoed, Cardiff.

A.C.W. for Mar., 1948.—Owen McArdle, 15 The Laurels, Demensh, Dundalk, Co. Louth, Eire.

Offered

Free to "any collector who could use them," the following 9.5mm. films with notched titles: *Kind-hearted Charlie* (60ft.), *Toto the Cook* (30ft.), *A Knight of Today* (30ft., Harold Lloyd), *Whose Baby?* (60ft., Gloria Swanson).—William Walker, 370 North Woodside Road, Kelvinbridge, Glasgow, who adds that he could do with some back numbers of A.C.W.

Five Gevaert 9.5mm. half-Link chargers in exchange for a few back numbers (pre-Mar. 1958) of A.C.W.—J. M. Allen, 4 Craigfauld Avenue, Meikleriggs, Paisley.

A.C.W. for Mar., June, Aug.-Dec., 1953, whole of 1954, '55, '56 and '57, and Jan.-April, May, 1958 (2d. each).—B. Evershed, 21 Parkway, Dorking, Surrey.

Projector Identified

WE are obliged to Messrs. R. Hall, Willesden, N.W.10, M. R. Horne, New Cublington, Leamington Spa, H. L. Howard, Pembrey, Carmarthenshire, J. McLellan, Blackburn, Lancs. and E. O. Walker, hon. sec. of the Vintage Film Circle, for identifying the projector illustrated in our May issue and supplying details of it. A 9.5mm./16mm. machine, it was built from plans published with a series of articles by Kinemette which appeared in the *Model Engineer* in 1937, and was designed for home constructors with good workshop facilities. The name "Emico" on the base casting is the trade mark of Electrical Measuring Instruments Co. Ltd., one of the firms supplying the parts.

The drawings and instructions are no longer available from the *Model Engineer*, but Mr. Howard, himself an engineer, tells us that he was able to obtain a set from Roxo Products, Beech, Alton, Hants., and with the full co-operation of Kinemette produced a machine for 9.5mm. only. "The lamphouse has been redesigned," he writes, "and is now an aluminium casting. No motor is provided. Lighting is what you like to make it."

Amateur at Olympia

By SOUND TRACK

ALTHOUGH the first Industrial Photographic and Television Exhibition at the Royal Albert Hall was avowedly for the professional, I came across several items of interest to the amateur. For example, at both the Kodak and Ilford stands I asked about possible changes in film base, and was assured firmly that there was no current intention of any change being made from the present tri-acetate to the polyester types, which, incidentally, are non-cementable. Ilford added that these new types had the disadvantage that they had to be considerably thinner in order to save camera and projector mechanisms from damage in the event of a jam: this, in turn, presented problems when they were used in existing cameras set for the present thicknesses.

The photographic chemical manufacturers were there, of course, their attention temporarily deflected from amateur needs. When I asked Johnsons of Hendon whether they still offered Cine Fade solution, they said yes. Had they cured the slight colour cast that had caused it to be withdrawn? That question produced doubts as to the correctness of the answer to the first question. Was it, in fact, still available? They amended their answer to "no", but on being reminded that A.C.W. had reviewed the improved fade solution not so long ago, they reached for their comprehensive list and found it duly and safely on the menu.

I mention this little spot of bother only because there seems to be some doubt among prospective users, too, as to whether the stuff is to be had. Now we know. It really is a most useful material so long as the precaution is taken of cutting at once to opaque film the moment maximum density of fade is reached. If any lagging is permitted, a slight colour does become discernible: there is no true black dye.

Of course, much 16mm. apparatus was in evidence, and there were interesting cut-away sections, about twice full-size, of a Kern Switar 25mm. lens for standard type C mount. There was also a skeleton Bolex Hi16 reflex camera, showing all the mechanism. Several special camera drives were offered; mainly for use in factories and planning for time and motion study, they permitted filming speeds down to as low as 1 f.p.m., with remote control. There was also a device with timing contacts for such stop-motion work as the growth of flowers, where subsidiary action has to be carried out before making the single-frame exposure, generally the drawing of curtains and switching of lights.

A spectacular exhibit was on the Rank Cintel stand: the Ampex TV recorder, imported from the U.S.A. In the excellent demonstration, the B.B.C. news was being taken on two TV receivers, one of which could be switched at will to the recorder, for feed or play-back. The demonstrator recorded about a minute's run, rewound in about 10 seconds, and when he switched on again to play-back, one saw again what had passed only

about a minute before. The quality really seemed indistinguishable from that of the straight reception.

A magnetic tape about 2in. wide is used, running at 15in. per second and carrying the sound track in a thin band at one margin. The vision is recorded on the rest of the tape, in the form of a helix, by means of recording heads mounted on a disc with whose periphery the tape is in contact. There are four heads, set at 90 deg. on this disc, only the one in contact with the tape being operative at a given moment. By this means a scanning speed of 1,500in. per second is achieved.

More complicated is the method of keeping the recorded signals in synchronisation with the 50-cycle mains supply, which is essential in rebuilding the scanning lines of the recorded picture. This is done by having a variable-speed drive, with speed regulated by pulses recorded by the four heads. A closed-loop servo system adjusts the speed to keep these pulses in the same relationship to the 50-cycle supply as in the original signal.

This system is not original, having appeared, for instance, in the Oliveres projector-tape sync. system, but the duty is formidable at the speed of this TV recorder. Apparently each B.B.C. TV station will have one by the end of 1959. It is also said that a simpler version for amateur use will be on the market this year. If so, it will to some extent affect us, because the step will be shortened to a simpler camera and simpler lenses, with electronic control of exposure level and ability to film at a low level of illumination.

WITH amateur slow-motion filming showing no signs of any change from the 64 f.p.s. which is practically as old as 16mm. film, it is interesting to note how speeds are accelerating in professional research circles. The ordinary high-speed cameras running at 3,000 f.p.s. are commonplace: at the 1958 International Congress on High Speed Photography more than one camera for attaining speeds rather over 1,000,000 f.p.s. was described. In some ways even more impressive, however, was the paper which set out the reasons why a speed of 100,000,000 f.p.s. was necessary for certain phenomena. These were stated in terms of still pictures, but presumably series of high-speed images will follow, making such actions as insects' wing movements positively tedious.

EXCELLENT though the stills library of the British Film Institute has become, there are yawning gaps, especially of pre-talkies. I could not find a single still of Reginald Denny or of Laura la Plante in a silent film. After 1930 things are easier: one can refresh one's memory of half-forgotten performers; for example, the comedy team of Wheeler and Woolsey, Woolsey having a touch of Sgt. Bilko about him. I think the B.F.I. are ready to respond both to demands to get some of these films aired, and to any gifts of obscure film stills that might be lying around.

The Latest in Equipment

PRICES AND DELIVERY DATES OF ATTRACTIVE NEW ITEMS

This is the first instalment of a two-part survey of cine apparatus seen at the Photo Fair. Next month's concluding instalment will include details of the Elite 8 stripe projector from Norway,

projectors from Hungary, the Wittnauer Cine-Twin 8mm. camera-projector from America, the Konica Zoom Eight camera and other Japanese cameras, and other items by well-known manufacturers.

ALTHOUGH much of the cine equipment exhibited at the Photo Fair was new to this country, most of it had, in fact, been shown at Photokina in Cologne last September, and was fully described in our review of that exhibition in *A.C.W.* for December 1958 and January and February 1959; also, some of the newer exhibits were itemised in our Photo Fair preview two months ago. We therefore propose to cover in detail here only the equipment not fully described in those reports, and for the rest to concentrate on prices and delivery dates where we have been able to ascertain these.

One of the outstanding features of the exhibition was the introduction of another new low-voltage integral mirror projector lamp for 8mm. machines, claimed to give an even greater efficiency and light-output than the two low-voltage types that have in recent years come into use in large numbers of projectors. The new lamp has already been incorporated into designs from two of Britain's leading manufacturers, and it will be interesting to see how it will establish itself alongside its slightly older competitors.

Another outstanding exhibit was an 8mm. camera with a built-in zoom-lens—film gate at rear and lens running inside the whole length of the camera body, with the film spools above and below it. The advantages of this method of construction were discussed in our pages some time ago, when it was pointed out that zoom lenses were necessarily rather bulky, but as to a large extent they did away with the need for interchangeable lenses, there was a good case for burying them in the body of the camera instead of hanging them on the front (and so at least doubling the over-all length).

It may be significant that this camera is of Japanese origin (and therefore, unfortunately, subject to import restrictions); our examination of it and of other Japanese still and cine products, confirms our view that the old gibe about the Japanese being good copyists but poor innovators does not apply to this field. The prices, compared with Western products, are in general amazingly low. Incidentally, the supply of low-priced Japanese splicers is liable to dry up when present stocks are exhausted, for they have recently been re-classified. They are not now "scraping instruments" but "photographic accessories," and as such may only be imported in token quantities or under special licence.

Although it was not shown at the Fair, we might perhaps mention here that the Ciné Gel Royal 300 projector referred to in our first Photokina report is now available through a large firm of dealers at about £19. Also, we understand that some Keystone cameras are being imported from the U.S. and are, or soon will be, available. They include the Electric Eye KA-1C with three f/2.3 lenses at £60 1s. 5d., the single f/2.3 lens model with provision for fitting an uncoupled meter (£26 17s. 9d.), the three-lens K26 version at £45 11s. 3d. (including a built-in 85 conversion filter) and the K27 with three f/1.8 lenses and 1A and 85 filters at £59 16s.

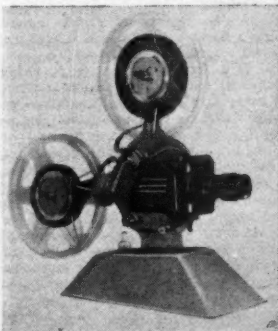
Admira 16A Electric (W. F. Dormer Ltd.).

A new exhibit on the *Actina* stand was the Cinet Eclair 30T 8mm. toy projector, manufactured by Muray in France. This is a very simple machine, featuring a 6v. lamp fed from the mains via a transformer, and having hand-crank drive. The intermittent is of the sprung ratchet type, and there is no shutter. Spool-arm capacity is 200ft., and a sprocket is used to lead the film to and from the gate. If required, the machine can also be operated from a battery. It should be available at the end of this month (June), price £6 19s. 6d. A motorised and a 16mm. version may also be introduced. This type of projector can be useful as an editor.

Agfa Ltd. announced a price reduction for two of their current range of cameras, the Movex 88 to £28 1s. 10d., and the 88L to £45 3s. 4d. (a cut of about £3). Of the new equipment on show which will become available this summer there were the Movematic 1 8mm. cine camera, with a fully-automatic coupled exposure meter adjustable for film speeds of 8 to 400 ASA at £64 4s. 10d., the F8 8mm. projector, incorporating a governor, at £37 14s. 8d. and the Sonecort 8 at £70 17s. 1d., which is suitable for use with the Sonecort stripe attachment (£76 1s. 4d.) or with a Synchro-Vox sound coupler and a tape recorder for making and projecting sound films.

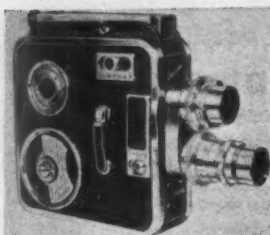
Amplion exhibited the Super Christen B3A camera with a twin-lens turret, fitted with two wide-aperture lenses, at £70 18s. 7d., and the Weimar III 8mm. projector at £59 19s. 6d. A new miniature tape recorder by Trix, the Clarion, was also on show; it should be available in June and costs 25 gns. Fully transistorised, it operates from four leakproof U2 type cells; alternatively, it may be energised from a car battery. It takes 3in. dia. reels and there is only one speed (3½in./sec.). Monitoring is through an internal speaker, which can be muted if desired, and playback is through this speaker or through the microphone.

A new Ercsam Camex camera, the VL, was on show on



Cinet Eclair 30T 8mm. toy projector which could be used for editing. (Actina.)

Admira 811a, which replaces the 811. Features include backwind for up to 80 frames and new turret design.



the Apparatus & Instrument (AICO) stand. It is very similar to the Camex Reflex, but does not have the reflex finder. Instead, it has a zoom finder adjustable for lenses ranging from 6.25 to 100mm., with parallax correction to 1m. The lens is an f/1.9 Berthiot focusing in the usual Camex bayonet mount, and with this the camera costs £49 14s. It has four running speeds (8 to 32 f.p.s.) and single frames, a long-running motor which will transport about 12ft. at one winding, provision for backwind, and a frame counter. The new low-priced (£65 2s. 7d.) Angenieux zoom lens for the Camex Reflex, focal length adjustable from 9 to 35mm., and maximum aperture of f/1.8, attracted considerable attention.

The Polyfoc zoom attachment costing £42 16s. 2d. for the Reflex camera, or £47 13s. 3d. with viewfinder for other cameras, also proved a popular exhibit. A minor difficulty with the last mentioned would seem to be that the finder only shows the correct field of view when the Polyfoc is used in conjunction with a standard 12.5mm. lens. There appears to be no provision for accommodating longer focus lenses, though the attachment is made to work with lenses up to 35mm.

A new improved version of the bi-focal attachment for the Bell & Howell 624 camera, utilising a five-glass construction and a shorter barrel, was also exhibited. This will replace the current version, the price remaining at £11 10s. 1d.; a new version of this lens for the Kodak f/1.9 Brownie was announced. A remarkably versatile universal titler, the Orijam, made of metal and costing only £15, also attracted attention. All the above mentioned items should be available from stock.

NOVEL ACCESSORIES

Arrowtabs continue to expand their range of cine accessories. Latest additions include a new, low priced (£1 14s. 6d.) titler for 8mm. cameras with interchangeable lenses and D thread, made for Arrowtaps by Hargo Ltd. Of sheet metal construction, it contains a U-shaped flange at one end which is fitted between the lens and the camera; this holds the titler on the camera in the correct position, and at the same time moves the lens forward to bring the title card into focus even with fixed-focus lenses; focusing lenses should be set at infinity.

The titles (approximately the size of 35mm. colour transparencies) fit into a frame at the opposite side of the baseboard; the makers suggest that Kodatrace be used, and this is supplied. It is a transparent material, which takes pencil or ballpoint; alternatively, coloured effects can be achieved by using Arrowmat Slide Title Blanks as a sort of carbon paper—effective for type-written titles as well. A photograph or a slide can be put at the back of the Kodatrace to provide a title background; or, with the frame left blank, the device can be used as a close-up attachment for photographing small objects.

The price of Arrowfex wipes has been reduced (seven assorted 8mm. wipes for 3s. 6d., 16mm. 8s. 6d.), and the range has been extended to include fades in lots of four, pre-cut for easier application (8mm. 1s. 9d., 16mm. 5s. 9d.) and a growing check pattern at the same price. At the same time the emulsion has been changed, and now strips either dry or after slight warming. Soaking is no longer necessary.

Another new introduction at the Photo Fair was the Arrowpen, which looks like a rather large ball-pen. It

contains a cartridge filled with Tricoid film cement, and when the point is depressed, a controlled quantity of cement is released. As the cement is enclosed up to the time of release, there is less chance of some of the solvents evaporating (as from a bottle) and giving a weak splice. The cost is 5s., and further refills are 1s. each.

Yet another novelty was a set of free-standing table-top title letters, 7in. high capitals on a 5/32in. base, all made of white plastic. The base carries pins and slots by which the letters can be linked together. The price for a set of 200-odd letters is 15s. 6d.

A "do-it-yourself" screen kit, consisting of a stippled white plastic backed with canvas, top and bottom bars and side stretchers, costs £2 5s. in 4ft. square size, and £1 7s. 6d. in 3ft. square. Finally, there was the Klippa clip-on light—a sprung clip carrying a 7 1/2in. reflector with b.c. socket on a flexible arm (£1 5s.). This can be clipped on a picture rail, chair, doorway or any other handy place, and does away with lamp stands in many cases.

Capitol Film Distributors introduced a series of eight stock titles in 8mm. colour at 3s. each.

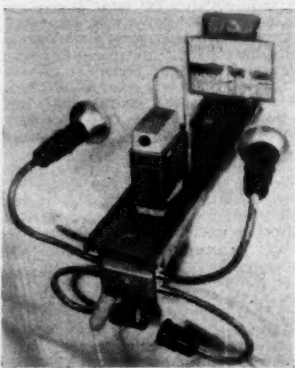
NEW TITLERS

Cine Accessories offered a new titler, the Universal Title Master. Of sheet-metal construction, it features a sliding platform near the back carrying slots for attaching a camera by its tripod bush (provision is made for this to be at the front, middle or back of the base-plate). This can be slid along to position the camera lens behind a supplementary lens mounted on a vertical slide (for height adjustment) which focuses even a fixed focus lens on the title area at the front of the device. This, too, is adjustable vertically for correct centring, and takes 6 1/2 x 5in. title cards. Price £2 19s. 6d., or £3 15s. complete with two sizes of Cervin title letter sets and backgrounds, etc.

Illumination can, if required, be provided by screwing a Movie-Lite or similar bar lamp into a tripod socket at the rear. The titler can also be used vertically. Another new introduction was plastic Cervin reels and cases, made in all three gauges, and costing 6s. 9d. in the 200ft. and 8s. 6d. in the 400ft. sizes. The case carries an interchangeable label to show the contents, and several can easily be stacked on edge.

A new titler, the Major, was exhibited by Cinecraft Supplies Ltd. A larger version of their all-metal De Luxe model, it will accept 9 x 12in. cards as well as 6 x 8in. and retails at £14 10s. A flap-over board and title drum are available as accessories. A number of new projector stands were also on view, ranging in price from 8 to 12 gns.

Two new cameras in the Bolex range were exhibited by Cines Ltd. These were the H16 Reflex fitted with a variable shutter, and a triple-lens turret version of the B8L, the D8L. On the former the variable shutter is operated by a lever mounted just behind the camera front plate. To operate, the lever has first to be pulled out-



Universal Title Master (Cine Accessories).

wards—a valuable safeguard against accidental operation. Price with 25mm. f/1.4 Switar is £235 19s. 10d.—about £16 more than the model without the variable shutter.

Other minor modifications include a small lever in the film chamber which, when depressed, causes the spools to pop up and allows easy removal even if gloves are worn, wider feed guides to the auto-threading mechanism, and automatic opening of these guides when the lid is replaced. An accessory, the RX-Fader, is available; this automatically controls the opening and closing of the shutter by means of a drive taken from the camera mechanism, giving smooth operation (£10 9s. 3d.). It is hoped to be able to offer a variable shutter conversion service for older H16 models in the near future.

The D8L carries a circular turret with three lens mounts at 1¼in. centres, thus accepting most of the possible lens combinations. The price with a 13mm. f/1.9 focusing Yvar is £96 9s. 10d., some £10 more than the B8L with which it is otherwise identical. It should by now be in the shops. Two new Kern lenses in standard 8mm. D mount were introduced at the show: the 13mm. f/0.9 Switar (claimed to be the fastest 8mm. lens in the world), available in July or August and costing £69 15s., and the 36mm. f/1.8 Switar five-element lens, available in July and costing £46 10s. (Note: these two will not fit on to a D8L turret together.)

A new Berthiot zoom lens for the H16, having a maximum aperture of f/2 and focal length variable from 17 to 85mm., fitted with a reflex finder incorporating a split-image range-finder, and focusing to 6ft., should also be available in July, and costs £188-odd. The Sonoriser stripe attachment for the M8R and other projectors should also be on sale in July at a cost of £90.

40 IN. LENS ON 8MM. CAMERA

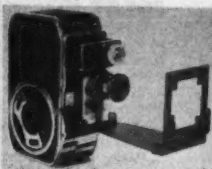
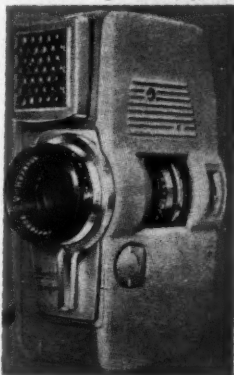
Dallmeyer introduced a new 1in. f/1.9 lens in D mount and finished in black anodised and natural aluminium, matching the rest of their new set. Another exhibit was a 40in. lens mounted on a Bolex 8mm. camera. Although no viewfinder facilities were provided, leading some people to dismiss it as a stunt (which it no doubt was), we would like to point out that, as it is the lens that is mounted on the tripod and this has the camera attached to it, it is a simple matter to replace the camera with the recently introduced Dallmeyer focus-finder for setting up. (This finder consists of a ground glass screen of 8mm. frame dimensions behind a standard D mount and viewable through a powerful magnifier.) The difficulty of viewing events taking place in the field of view still remains, however, and can only really be solved by the use of a reflex camera.

The British-made version of the *Dominus* 8mm. projector-tape recorder was demonstrated at that company's stand. As it will be fully covered by a test report in a forthcoming issue, we will only state here that it looks rather like a conventional tape recorder standing on its side (spools vertical), and carrying spool spindles, gate and lens on the opposite face. The lamp is the 8v. 50w. integral mirror, giving very good illumination with a minimum of heat and spill-light, and the projector and recorder sections can be operated separately or interlocked as required; the recorder works at 7½ and 3½in./second, and takes 7in. spools. The quality of sound and picture demonstrated was of a high order, and sync. seemed to be maintained satisfactorily, though this was a little hard to judge as the demonstration films were not of a nature to demand close synchronism.

Meopta cameras were the main cine exhibits on the stand of *W. F. Dorrer Ltd.* New in this country was the *Admira 8IIa*, featuring backward for up to 80 frames, new turret design with coupled focusing of the two (non-interchangeable) lenses, and a cut-out to the spring motor; this costs £61 5s. with case and will replace the 8II model. It is available from stock, as is the *Admira 16A Electric* at

£112, complete with a 20mm. f/1.8 lens and trickle charger for the nickel-cadmium battery which is housed in the pistol grip, and will run 500ft. of film at one charging. We understand that the camera aroused great interest among both B.B.C. and I.T.V. news cameramen.

Accessories for the *Admira 8mm.* cameras included a matte-box, with a vignetting iris at the rear and slot for various masks at the front, which screws into the thread at the front of the lens, and a small title fitting under the lens flange of the 8E and 8II cameras only. It is likely that the *Admira 8F* with a semi-automatic coupled exposure meter will be available towards the end of the year, and that a new projector will be introduced and the *Meo 8* discontinued. A further novelty in this country was the 8mm. portable editor now available at £29 10s., complete with a time and footage counter, splicer, transformer, etc.



Left: Konica Zoom Eight: the zoom runs the whole length of the body. (Northgate Cameras Ltd.) See col. 1, page 253, and Part 2 of Photo Fair report next month.

Above: Hargo pocket titler. (Arrowlabs.)

The new *Circe-sound 8mm.* stripe machine was demonstrated with other *Circe* equipment on the *D. W. Cline Equipment Ltd.* stand. The demonstrations included what was said to be the first 8mm. commercial publicity sound film (made for a holiday resort by a dealer), as well as other shorts with original and re-recorded sound-tracks. Of particular interest was a reduction print of a U.S.I.S. film of Toscanini conducting the N.B.C. Symphony Orchestra, necessitating exact sync. This was claimed to be the first demonstration in this country of an 8mm. sound film reduced from a 35mm. original, but, unhappily, the quality was not very good, probably due to the low quality of the 16mm. reduction copy optical track from which the print was made and the sound re-recorded.

Sync. was near, but not quite, perfect, due, we were informed, to the loss of the leader carrying the start marks, though we are inclined to think that there may have been an error in the transfer process as well. Nevertheless, the idea offers interesting possibilities.

A new 8mm. animated viewer and rewind, with direct (ungeared) drive to the spool arms and notcher, priced at 17 gns., was a new addition to the company's products. One feature we were not particularly keen on is that the notcher appears to work in the perforation area, and might damage a perforation if the cut is not made on the exact frame.

E.M.I. were showing various tape recorders for professional and advanced amateur use, and also announced the introduction of double-play tape (Type 100) on prestretched polyester base, as well as a low-priced acetate-based tape (44). It is interesting to note that until recently it looked as if acetate tape would be driven from the market by P.V.C. and polyester tapes, which have better storage properties and other advantages, but the demand for a few

shillings saving per reel forced the manufacturers into re-introducing this base. We should perhaps remind readers that acetate tapes are not usually recommended for recording synchronous commentaries (particularly for use with loop-synchronisers and other sync. devices) on account of their relatively poor dimensional stability with changes of humidity.

Gnome were exhibiting their new *De Luxe* titler for 9 x 12in. cards, which is unusual in that the camera stays in place and the title can be moved along the baseboard for tracking effects, etc., giving a smoother movement. Price is £9 17s. 6d. Two new embossed plastic screens were also shown, a 24 x 32in. at £2 10s. 6d., and a 30 x 40 in. at £3. An interesting example of still projector practice following cine-projector design was the exhibition of a zoom projection lens (to fit all Alphax projectors) with a focal length adjustable from 85 to 125mm., and making it possible to fit a picture exactly to the screen size without fiddling adjustments of the distance.

PERUTZ FILM ON THE WAY

From *Hartmas* we learned of their imminent introduction of Perutz black and white cine film in 8mm. and 16mm. sizes, including the super-fast U27 reversal film with a speed of 400 ASA. Perutz colour film will come later; this is of the substantive type, i.e., has the couplers in the emulsion, but unlike Agfacolor and its derivatives, the couplers are water insoluble and do not need long hydrocarbon chains to hold them in place.

Hargo had on show the prototype of a frame-enlarging camera. Fairly simple in construction, it consists of two basic parts. The front carries a gate to hold the film to be copied, and at the correct separation from it has a lens mount for a standard D lens. This points inwards, towards the back of the device, which carries a thread to match (in this case) cameras with a Leica thread (but models for other interchangeable lens cameras will be available).

The cine lens at the front is set at infinity if of the focusing type, the still camera lens removed, and the threaded body of the device fitted in its place. The length of the body is such that the 8mm. frame will just about fill, and be sharply focused on, the full 35mm. frame in the camera. In use, the device is pointed at a photoflood, and an exposure given by means of the camera's own shutter. The first models should become available in July, and cost £2-£3. The system is said to be particularly well suited for making colour slides from cine originals, as well as for monochrome work.

We understand that a colour-temperature adaptor for the Weston exposure meter is also on the stocks. This will cost about £4 10s., and will determine the colour temperature by means of readings through three filters with an accuracy of some ± 250 deg. K. Another exhibit was a converter to adapt Leica-thread lenses to 8mm. D mount, giving the owners of appropriate cameras (Leica, Periflex, Canon, Crystal, etc.) the chance to use their lenses as long-focus ones for their cine camera.

The Drumsync sound-to-film synchroniser, reviewed in a recent issue, was exhibited by the *H. S. Engineering Co.*, who also showed the Beamcenter positioning device. This,

intended for lining up titles and other very close shots, consists of a special battery-powered bulb projecting a concentrated beam of light. This is allowed to fall on to a mirror fixed to the front of the lens, and is reflected back on to a target. With the beam at the centre of the target, the mirror may be removed, and a title-card placed over the title area. The projector incorporates a magnetic clamp which will hold it in place on any iron or steel surface. It is also useful for lining up table-top and model shots.

R. F. Hunter novelties included new 8 and 16mm. film spools in book-form storage cases, the slot in the spool having moulded teeth to engage a perforation and hold the film. Prices are 7s. 6d. complete in the 200ft. size, and 9s. 3d. in the 400ft.

ILFORD 8MM. COLOUR FILM COMING

The welcome news from *Ilford Ltd.* was that their new colour film would become available in the autumn, for the time being in double 8mm. daylight type only. Processing will be carried out by the manufacturers in the new laboratories now nearing completion in Basildon New Town. Another forthcoming new line is fully coated as well as pre-stripped 16mm. film, in B-wind only for the time being.

Japanese Cameras Ltd. showed the Miracon and Miracon Turret (carrying w.a. and tele attachments on a turret) cameras, priced at £19 5s. 1d. and £29 10s. 3d. As with other Japanese goods, there seems little likelihood of these becoming available in any quantity in the near future. The basic lens is an f/1.9 Cinepar fixed focus. Other exhibits included a low-priced meter (about £3) and three splitters: the Cineman, patterned on the lines of the Premier, but with a different (captive) scraper, at £2 19s. 9d., the Proskar at £2 9s. 9d., with a fold-over scraper, and the Atlas at £1 9s. 9d. with a separate scraper. All were for 8mm. and 16mm., and do not make frame-line splices.

Johnsons announced that the Eumig Servomatic fully automatic coupled exposure meter camera (with meter adjustable for 10-100 ASA films, and electric drive) would become available in July at £39 10s. 6d. The Electric R, without the coupled meter but with an uncoupled one fitted in a shoe at the top of the camera and a turret holding w.a. and tele attachments, is now available from stock at £38 7s. 3d.—about 10 gns. more than the single-lens model without meter. The 16mm. C16R with converter elements is also available from stock at £177 17s. 3d. complete.

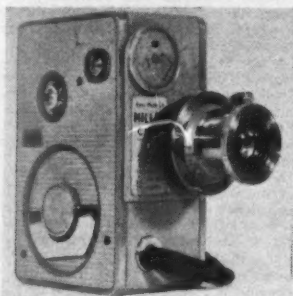
Kodak Ltd. announced that the Harrow-made version of the Brownie Movie Turret f/1.9 camera would be available by the time this appears in print at £34 17s. 6d. A welcome addition on this model is a spring which stops the supply spool from uncolling during loading; this was one of the points remarked on in our test report last month. They also clarified the position regarding 8mm. black and white film: Panatomic-X is available in 2 x 25ft. spools only, while Super-X is supplied only in magazines, though a change to Panatomic may follow. Both cost the same as Kodachrome in the same packing.

NEW FROM NORIS

The two new Noris projectors were on show on the *Luminos* stand, and should be available in July. They are both of similar die-cast construction; the Super 50 uses the 8v. 50w. mirror lamp, and costs approximately £33. The Super 100 has the 12v. 100w. lamp, provision for stills and reverse, and is piano-key operated (£48). It is also available with a built-in sound coupler for another £7. We hope to publish a test report in due course.

Malham Photographic exhibited a very versatile horizontal or vertical titler, costing £12. Many accessories for various effects are available. Also on show were a series of projector stands with various sized tops and a cotton-backed PVC screen with a black dyed border (£4 10s.).

Nebro showed a full range of the Bauer equipment already familiar here. The 88B, C, and D cameras are available from stock, as is the T10 projector and TZ31



Hargo Telens
Leica D mount
adaptor.

sound coupler. There is no news of the S coupler for use for sync. shooting in conjunction with the S cameras becoming available yet.

PATHESCOPE'S ROYAL PAIR

The principal novelties from *Pathescope* were the eagerly-awaited Prince camera and Princess projector, intended for joint use for both cine and still pictures. A full test report is on its way, but we can say here that the results we saw were of very good quality; some stills were marred by movement due to the low shutter speed of the camera (1/30 second), but most were first-class.

Pathé claim that the combination enables one to take a 1,000 stills at less than 1d. each, but producing this number would take the average user several years! However, it is quite practical to intersperse stills with cine on the same roll, and these can later be cut out and kept separate. The claim that the stills compare in quality with 35mm. stills seems rather optimistic, but—we repeat—the results seem perfectly satisfactory.

The camera, which has a solid die-cast body, accepts H chargers and Pathé thread lenses. The exposure button is pulled back for cine and pushed forward for stills (single frame). The price with f/2.8 Colortar fixed-focus lens is 17 gns., including case, and the camera will also be available with a f/1.9 National Optical fixed focus at £26 11s. 4d., and focusing at £38 15s. 4d. Deliveries start next month.

The Princess projector has an extremely functional appearance. The central cylindrical body contains all of the works and the lamp (19v. 19w.), and the front part is made of stainless steel for maximum wear resistance. The machine is carried on three telescopic legs, and with hand-drive costs 11 gns. with a Colortar lens, and 13 gns. with a Dallmeyer. A mains-driven motor is 3 gns. extra.

The projector may be stopped to show stills without overheating. There are no sprockets, but sprung idlers are used instead. All the parts are fully relieved so as not to scratch the film even with repeated projection.

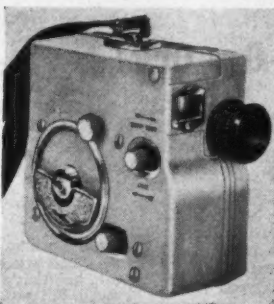
9.5MM. TO GO TO UNITED STATES

These machines are the first to be manufactured in this country to British designs, a development made possible by the recent partial break-away from the parent company in Paris. We understand that a substantial order has been placed from the United States, and it will be interesting to see whether 9.5mm. will establish itself in that country.

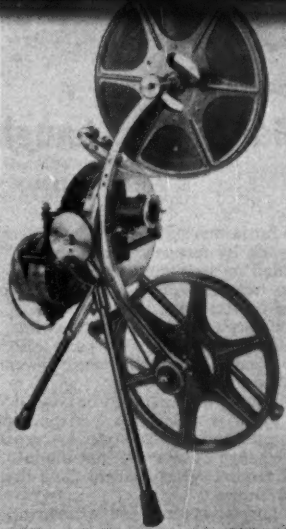
We would expect progress to be slow, for people would naturally be reluctant to buy cameras for which they could not readily get film in whatever small town they happened to be in, while dealers can be expected to be reluctant to keep stocks until they can be assured of a ready sale—a vicious circle. However, we wish the venture well, and await developments with considerable interest. Other new equipment exhibited included the Lido cameras, the 8mm. version costing £69 15s. with a 12.5mm. f/1.9 Berthiot or £142 19s. 9d. with the f/2.8 10 to 30mm. zoom; the 16mm. version costs £39 5s. 9d. without lens (both 3-speed models).

In projectors there were the three machines modelled on the Gem (but with a different base), the Mark VIII with the 8v. 50w. lamp at £31 10s., and the Mark IX and XVI with the 12v. 100w. lamp £1 and £2 dealer respectively. The Baby 60 in both 8 and 9.5mm. versions cost £45, and the Europ 60 in both gauges. Finally, there is the new PSM 16 mag./optical projector, which has superimposing facilities and can be used for re-recording optical to mag. (£330). All except the last should be available from stock.

Peak showed their hand-operated Jollyfilm viewer, which costs only 5s. 11d. Meant for viewing 1ft. loops of 8mm. film, it can be used as a simple animated viewer by holding it upside-down to the left eye. The intermittent is



Pathescope Prince camera and Princess projector.



of the ratchet type, and there is no take-up, but this does not matter for short lengths. One disadvantage is that the film cannot be run backwards, but we still think that it represents good value for money.

Photo-Science showed an inspection viewer for all three standard sizes with a single magnifier at £3, or for 8mm. only with a double magnifier at £3 15s. 0d.; in both cases illumination is by a 15w. pigmy lamp. A new Rowi projector stand at £9 5s. was also exhibited.

Presgrip demonstrated a new monobar title for horizontal or vertical use, made of die-castings. The basic cost is £7 15s., or with a host of accessories, £24. These include rollers for moving titles smoothly up and down, animation table (either with two-hole registration for amateurs or with three-hole for professionals); lamp-reflectors, titling backgrounds, etc. It can be used with Presgrip letters.

New Nizo cameras on the *Pullin* stand included the three-lens TRIFO Helimatic at £159 16s. with a f/1.9 $\frac{1}{2}$ in. fixed-focus lens, or £175 2s. 4d. with f/1.5 focusing. The other two lenses in both cases are a $\frac{1}{2}$ in. f/1.6 and 1 $\frac{1}{2}$ in. f/2.8. The camera is available from stock. Also demonstrated was the asynchronous motor version of the Cinemator projector at £39 19s. 6d. (a price reduction on both models of about £6), working with a stripe adaptor unit (available end of June) at £84 7s. 6d.

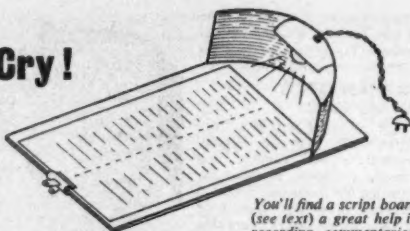
A price reduction of the Helimatic S2R models to £109 11s. 4d. with fixed-focus $\frac{1}{2}$ in. f/1.9 and £127 5s. 11d. with focusing f/1.5 (the other lens being a $\frac{1}{2}$ in. f/2.8) was also announced. The horizontal 4-in-one projector should become available towards the end of the year.

The three models of the Hollywood 16mm. sound projector were demonstrated on the R.C.A. stand. These were the Hollywood (LM132282) for optical sound only (£240), the Hollywood Star (LM132263) adding magnetic playback (£265), and the Hollywood Constellation (LM132262) with full mag./optical facilities, including transfer from optical to mag., 4-way mixing and other refinements (£340).

The mechanism is similar in the three models and features 1,200w. lighting, 2,000ft. spool arms, twin claw, optical framing, reverse running (normally without light, but a plug for connecting a resistance to give visible reverse running with the lamp at lower power is available), and induction motor drive; the sound output is 15w. into (normally) a 10in. speaker. Provision is made on the machines for mounting a bracket to take the Vidoscope 32 2x anamorphic attachment for showing CinemaScope prints.

Make 'Em Laugh—Or Cry!

By ROBERT BATEMAN



so far in this short series on bringing silent films to life by means of commentary, I've concentrated on technique rather than style. The aim has been to *relate* the words to the pictures, in the correct way; to show ways of drawing the audience's attention to the points you particularly wish them to see—and also occasionally to blind them to the absence of sequences you've failed to get on film!

What still remains to be considered is style.

What *is* style? It's a manner of writing, of course, and no two styles are exactly the same. A change of style can put life into a dull story, or remove all excitement from the most daring adventure.

Let's consider, for a moment, the highly dramatic tale of John, seeking to rescue Mary from the clutches of vile Sir Jasper. The start of his pursuit can be described in many different ways, yet without any change in the basic facts:

- (1) John stabbed the starter button and set the car throbbing powerfully across the moor, with his foot hard down on the accelerator. Could he reach the station in time? Desperately he swung the wheel and halted outside the ticket office with a screech of brakes. At that moment he heard the guard's whistle. Taking the steps in one bound, he raced on to the platform. Already the train was gathering speed, but ignoring the warning shout from the porter, he wrenched open a door and leaped aboard.
- (2) At top speed John drove across the moor; at the station he just had time to jump aboard as the train pulled out.
- (3) A breakneck drive; then John leaped aboard.
- (4) What could he do, he asked himself. Was he

A. COMMENTARY FOR CHILD AUDIENCE

	Secs.	Ag. Secs.	
MS Cliffs and sea	3	3	There used to be smugglers around these parts, and when we got close, what do you think we found? Yes, a genuine smugglers' cave! It was a bit dark inside, but that didn't worry us! Billy says he ran because he was cold, but I think he saw a smuggler! We pretended we were smugglers but if the coastguards had caught us, they'd have been disappointed. We hadn't any smuggled French brandy, only empty lemonade bottles!
CU Rough sea on rocks	3	6	
MS Sand; pan to cave	4	10	
CU Entrance; Billy looks	4	14	
MS Billy runs	2	16	
CU Billy into boat	4	20	
MS Dad pushes boat off	3	23	
LS Cliffs	3	26	
CU Dad at tiller	3	29	

B. SAME SCENES: COMMENTARY FOR ADULT AUDIENCE

	Secs.	Ag. Secs.	
MS Cliffs and sea	3	3	This was at Lorracombe, and Mother wanted a closer view, but it wasn't easy to get the boat safely to shore. Ah, this is where a certain young man thought he saw a smuggler! I've never seen him run so fast before, but it was all to the good because it meant we got off on the tide with an easy run home. And I'd guaranteed we'd be back by opening time!
CU Rough sea on rocks	3	6	
MS Sand; pan to cave	4	10	
CU Entrance; Billy looks	4	14	
MS Billy runs	2	16	
CU Billy into boat	4	20	
MS Dad pushes boat off	3	23	
LS Cliffs	3	26	
CU Dad at tiller	3	29	

C. SCRIPTING A COMEDY SEQUENCE

	Secs.	Ag. Secs.	
MS Beside car; John talks vehemently to Dad (X)	3	3	<i>I had fair warning the car needed attention, but you know me—</i>
CU Dad shakes head (X)	1	4	<i>I never take warnings.</i>
MS Picnic gear into car	2	6	
LS Car along road (X)	3	9	
MS Car at halt (X)	1½	10½	<i>Trouble? Don't worry, everybody, I'll soon fix that!</i>
CU Dad looks under bonnet	2	12½	
MS Tool kit spread out	2	14½	
CU Dad using spanner	1½	16	<i>But I couldn't. A tow was what we needed.</i>
CU Donkey in field	1½	17½	
MS Horse and gipsy caravan	1½	19	
MS Cars race by	2	21	
MS House, pan to car and pushers	4	25	<i>Oh, well, no doubt it's made us fitter, but the family gave a deplorable show when our</i>
CU Exhausted pushers	2	27	<i>next door neighbour Mr. Brown took a hand.</i>
CU Neighbour reaches into bonnet; starts car; grins	5	32	<i>See—no loyalty!</i>
MS Family, armed with gardening tools, chase Dad (X)	3	35	

D. IDENTIFYING GUESTS IN A WEDDING FILM

	Secs.	Ag. Secs.	
CU Couple on steps	3	3	<i>Penelope's dress was of white brocade. John's in advertising,</i>
CU Bride	2	5	<i>and she's been his secretary, but</i>
CU Groom	2	7	<i>he's getting a safe elderly replacement!</i>
MS Mr. Jones, pan to Mrs. Brown	3	10	<i>Bridegroom's father and bride's mother, and, of course, the</i>
MS Rev. Smith with four unknowns (possibly groom's friends?)	4	14	<i>Vicar. The groom's friends were there in force.</i>
CA Car pulls up	2	16	<i>An Eastbourne honeymoon was the rumour</i>
CU Fred talks to Jane	3	19	<i>or so Fred told Jane, but others guessing included</i>
MS Mr. White, the Misses Evans, and dog Rover	3	22	<i>Mr. White and the Evans girls. Rover was baffled</i>
MS Surge towards car	2	24	<i>by the noise and confusion; Master</i>
CU Couple into car	3	27	<i>going off with a strange lady? What next?</i>
MS Bridesmaids Diana, Jill and Marie	4	31	<i>From the left, Diana, Jill, and Marie competing for the bouquet and</i>
CU Jill with bouquet	2	33	<i>there's probably trouble ahead for young</i>
CU Mrs. Rogers and Bill	3	36	<i>Bill, sheltering behind Mrs. Rogers. As for Eastbourne, we</i>
MS Car away	4	40	<i>were all wrong. It was Bognor after all!</i>

This is, of course, at the standard rate of three words per second, and the timing allows for two re-cueing points, at CU Entrance, and at MS Dad pushes boat off. Now for the same film rescripted for the adult audience (Script B).

Once again there is a re-cueing point, at CU Entrance. In each of these two examples the commentary is light, adequately informative (most people resent it if you try to stuff them with detailed research about smuggling, tides, rock-formations and local history), and in keeping with the interests of the respective audiences.

This film does not, however, include a deliberately comic sequence. Comedy requires perfect timing, and if possible the commentary should play much the lesser part, leaving the picture to raise the laugh.

Suppose that son John warns Father on a picnic day that the car is in bad shape, Dad ignores the warning, and the inevitable occurs. The result might be made into a comedy sequence as at C ("X") indicating the shots taken subsequently:

"Spotting" personalities is often a big problem in commentary writing. Swift camerawork means

plenty of faces on a short footage, but unless you can identify them, and fit them into the story they're wasted. Drastic pruning of words, and occasional cut-away shots to give you a cue (and a breather) are the answers, as in the short sequence outside the church at Cousin Penelope's wedding detailed in D above.

DELIVERING A COMMENTARY

To be sure of "hitting picture" in the right place, particularly in tightly-written scripts such as this, a little preparation is needed. One or two rehearsals are advisable, and for the actual performance, ideally the script should be well spaced out, in typescript or clear longhand, on white paper, which needs the minimum of illumination.

A script board can be made very easily. I've had satisfactory results with an office clip-board, foolscap-sized, adapted as in the sketch. The light should be protected as much as possible. The board is held at an angle of 45 deg., so that a slight raising of the eyes enables you to cue yourself from the screen. If a microphone is

used, this can, of course, be clipped to the top of the board.

The microphone helps to "place" your voice beside the picture, by bringing it from a loud-speaker in front of the audience, but using it requires a little preliminary work. Microphones (certainly the ones I use in television, and to an even greater extent those supplied with most tape recorders) have the effect of deadening voice inflections, and levelling out much of the emphasis you put in. Commentary through the mike, therefore, calls for outright "hamming," otherwise you'll fail to keep your audience's attention.

Microphone hamming is an art in itself, and no two people find exactly the same methods effective. But experiments made on your own, perhaps helped by a tape recorder, will quickly develop your technique. Try beginning a sentence at normal distance from the mike, then suddenly decreasing your speaking volume and at the same time bringing your mouth much closer towards it. Try the opposite; also try a high-volume sentence spoken to one side of the mike. Try sudden changes of speed, and a sudden jerk of the hands to force dramatic emphasis into your voice.

In my studio from which unseen I provide the

SHOP TALK

we are even now only just beginning to recover at 109 from the effects of the Purchase Tax reductions. The first day of selling at the new prices was something of a nightmare, with folk constantly asking how much was this and that before we ourselves knew. The first inquiry was by telephone at precisely 9.3 a.m. The caller said he had quite a number of items listed in front of him. Would we oblige him by quoting the new reduced prices? Between us, Nobby and I worked them out.

A few hours later came another call about precisely the same equipment. I commented on the odd coincidence—and discovered that I was speaking to a competitor in the next town! The first inquirer, it seemed, was a member of the public brightly taking advantage of the fluid price situation and comparing the prices quoted at different shops.

One of the most surprising things about the post-budget rush was the number of people who came to buy projectors—which are not taxed. Maybe the income tax concession explains it. A considerable number of customers asked if the prices of used equipment were effected. They were—for items over £50; but only a little, for new equipment was down by only 6½d. in the pound.

* * *

SINCE I commented last month on the fact that our 9.5mm. business seemed to be slightly on the increase, I read in A.C.W. about the dealer in Scotland who announced in an advertisement in his local paper that 9.5mm. was, in his opinion, finished. Were I to be asked to comment, I would quote the observation made by a rough diamond of a hostess after a guest had politely intimated that he did not want a slice of her home-made cake: "Good! More for them wot does!"

* * *

DRUMSYNCE, Elnew, Dominus, Sekonii . . . These are some of the new names that have been brandished at us lately by customers who were fortunate enough to have been able to visit the Photo Fair. In other years, either Nobby or myself have managed to

commentaries for films in television news programmes, I leap about in my chair, plunge my head towards and away from the mike, and wave my hands like a carpet-vendor in an Eastern bazaar. It doesn't matter; no one can see me except the colleagues who have written some of my scripts for me. You, too, can get away with the same "aids to voice production" without being spotted.

Voice variation is particularly important if you are blending "live" voice with recorded music. Though you can control the level of the music by turning a gram or tape volume control beside you, the nature of the music must be met by the level and intonation, and also the mood, of what you say into the mike. When a rough sea scene is matched by suitable music suggesting the pounding of waves, you should *listen as you speak*, raising and lowering your commentary in accordance with the music.

But this is a glimpse into very advanced commentary technique—in which no commentator, even after years of experience, is qualified to advise another. If you have followed and understood these four articles, then you are now fit and ready to discard your "L" plates. The road beyond, and the ingenuity used in travelling it, is your own!

By PROVINCIAL DEALER

squeeze in a flying visit, but it was out of the question this time since Keith had asked well in advance if he could have the week commencing Monday, 11th May as one of his holiday weeks.

Why must such exhibitions always be held in London, involving provincial enthusiasts in several hours travelling? "The organisers ought to send the Fair on tour round the provinces after it closes in London," growled Nobby. "Be a good thing for the junior salesman, it would." Later that week we had a post-card from Keith telling us that he was having a pleasant time in London and would have a lot to tell us about the Photo Fair when he got back.

* * *

you know all about the substantial price reductions announced by the Rank organisation, of course. Naturally, we were told some time before this very handsome cat was let out of the bag, and were equipped with the new price lists and ordering instructions. But we were not offered any suggestions for dealing with prospective customers who called on Saturday, 25th April ready and willing to buy the cameras and projectors which were to be reduced in price as from the following Monday.

Not to have dropped a hint would have lost us the intending customers for evermore—and probably their friends, too. Yet clearly manufacturers have no alternative to fixing a dead line for announcing price variations. And to think that we invite people to bring their problems to us!

THE THINGS THEY SAY

From a recent letter: "Please send me as soon as possible a camel's hair brush."

Customer professing to be completely new to cine and seeking advice: "I don't know anything about cine. Can you recommend an 8mm. camera with variable shutter and backwind?"

"Can you tell me why this projector lamp has burnt out so soon? I've only had it four years."

"The only day I can get to your shop is Sunday. Would you consider opening up for me if I wanted to buy a cine camera?"

Expel These Club Members!

By DENYS DAVIS

4th May. Put the finishing touches to our Bernadette film because Phillip Cross has had to leave for his home in Australia. I would have liked to have kept it for a few more weeks, since editing can invariably be tightened up when a film is run through after a lapse of time. However, I had promised faithfully not to hold it a day longer than necessary, so off it went this morning.

Posting a film is simple enough; seeing it through the Customs on arrival is quite another story. How I wish nations could just once take a day off from atoms and corridors to consider a freer interchange of films! I don't see that it could do much harm to have amateur films moving easily around the world. At the moment it takes one chap weeks of work just to get a full programme of UNICA films into Britain from countries as near as Holland and France.

10th May. The Potters Bar folk take an occasional crack at me in their Newsletter—cracks which are always amusing. Now a member doubts the necessity for their public film shows to start "bang on time, everyone there, all equipment mustered and present according to the Gospel of St. Denys!"

Most of the issue is devoted to a wailing and gnashing of teeth because, it is alleged, the rank and file is apathetic. But it takes a strong club to air weaknesses. Nevertheless, perhaps St. Denys might be permitted to offer a little advice—to clubs everywhere. I have visited more clubs than probably any other contributor to *A.C.W.*, and believe that few have caught up with changing conditions. Were I on the committee of a behind-the-times club, I would campaign for a complete overhaul, starting with a proposal to cut out all film shows entirely on club nights. Nowadays, TV is too powerful a competitor in this particular field of endeavour.

I would restrict membership drastically, cutting away all the dead wood every club seems to have. To effect this, a new rule would provide that in future membership would be restricted to camera owners who must each produce one complete film—properly edited and titled—before their annual membership could be renewed. Each camera-owning member would be allowed to bring one guest (wife would qualify!) to every club meeting and filming session.

Meetings would be concerned either with *planning* a film production to be made at week-ends, filming crowd scenes for it, or *rehearsing* the lost art of putting on a decently presented public show. The only films to be run at club nights would be rushes from the club production or a selection from the members' own pictures which would have to be complete before being shown to fellow members. Such a course would result in reducing clubs to a handful of really

keen folk—but even they would be out in next to no time if they became too busy to attend meetings regularly.

Were my plan followed, the local public would see only well presented film shows of worthwhile amateur films. The onus would be on each club committee to see that films were *made* instead of just being talked about interminably, and each club would regroup and strengthen its local status by requiring members to be elected. They would not take in all and sundry.

Finally, I would make members pay for the privilege of being members: the equivalent of 100ft. of their particular film stock every six months—surely a modest enough price in these days? What one learns in a good club should save a keen amateur at least this amount of wasted film stock twice a year. It would also mean that the (presumably) wealthier 16mm. users would pay a little more than the others. Which would be quite fair in most cases.

"A cloak of apathy seems to surround the whole structure, with everyone sinking into a nostalgic inertia." No, not my harsh words this time. That was written by someone about his club. If you, dear reader, serve on a club committee, remember that some of your departed members might well have written it of *your* mob!

14th May. How I wish some lone workers would also take a spot of advice from St. Denys! (All right! I promise to shed this saintly guise from now on.) But if only ten readers would each make another *Solitaire*, how attractive would be the next Ten Best! Good sharp photography, a novel idea that isn't over-complicated, an actor who can act, a director who can direct—in short, a film with punch.

For my taste, *Solitaire* is one of the few really worthwhile amateur films of recent years. It isn't perfect and I'm not drooling. But it had a certain precision and snap that is all too often sadly lacking. No loose ends, no fogging, no nasty amateurish, glaring, obtrusive, stupid, need-never-have-been-there faults. There must be hundreds of readers who could do just as well if not, indeed, better. But how does one post to each of them a kick in the pants to prod them into action?

21st May. The uninitiated have a place in every film production! No matter for whom a film is intended, *some* members of the general public will be bound to see it, too. So, if you are making a gardening film, or a works film or even something quite simple to help your local hospital, for heaven's sake let a few friends see it before you finally transfer your commentary to film. You'll be amazed how many queries will be raised which will help you to tighten the production up. I mention this because I've just thrown away three pages of notes made after criticisms of our Bernadette film.



Left: getting ready for a shot for "The Doctor's Dilemma". Second from left, on floor, is director Anthony Asquith. Above: a gay window shot from "A Sunday Romance".

AT YOUR CINEMA

A New Comedy Trend

By DEREK HILL

APART from the earthy vulgarity of a few sequences of *Carry On, Nurse*, the cinema hasn't given us much to laugh at in recent months. But there are signs of a new trend towards comedy in Hollywood; and I gather that Jacques Tati's long-awaited *Mon Oncle* will soon be shown in London.

Meanwhile, *Some Like It Hot* is here to cheer us, and to show by its contrast with the usual American vehicles for star comedians just how feeble the standard we're usually asked to accept has become. Directed by Billy Wilder from his own script, written in collaboration with I. A. L. Diamond, it follows the misadventures of two jazz band musicians (Tony Curtis and Jack Lemmon) who escape from a gang of Chicago gunmen by dressing as girls and joining an all-girl orchestra during a Florida engagement.

The idea may not sound inspired. But the inventiveness of the screenplay, the beautifully paced dialogue and the glittering performances and direction make this the funniest film for a long time. Again and again a sequence which could easily have been tasteless or corny is given a new twist in presentation which makes it irresistible.

At one point, for instance, Tony Curtis has dated the orchestra's singer (Marilyn Monroe) by posing as a millionaire playboy. He is to pick her up at the end of the pier by motor-boat to take her out to his luxury yacht. The only snag is that he is playing the saxophone in his feminine disguise alongside the singer, and has to change and reach the pier by the time she gets there!

This situation is already quite amusing. But Wilder makes it more so by letting Curtis wipe off his make-up, hurl himself into his clothes and clamber from his hotel window on to a prepared bicycle without remembering to remove his ear-rings. As Monroe scampers towards the pier, Curtis cycles furiously along a few yards behind, ear-rings sparkling in the night. She runs the length of the jetty; he abandons his bicycle and flings himself into the waiting motor-

boat. We prepare for the apparently inevitable confrontation of Monroe with an ear-ringed millionaire—but even as she scurries down the jetty steps to meet him, he reaches for his spectacles and, as he puts them on, feels the ear-rings, whips them off and hides them in his pocket in one hectic, sublime movement.

Here and there the film skids into sticky, sometimes downright nasty, patches. Two massacre sequences are presented with a brutality horrifyingly out of place for a comedy. And the undertones of the main love scene between Curtis and Monroe are decidedly unpleasant. Still, for most of its length *Some Like It Hot* provokes more uninhibited laughter than all Hollywood's recent comedies put together.

Jack Lemmon, whose performance is among the chief delights of *Some Like It Hot*, also appears in *It Happened to Jane*, another comedy which clearly attempts a return to the style of the 'thirties. Here, though, the aim is a softer, good-natured humour of the type which Frank Capra made his own. An enterprising lobster-farmer (Doris Day) finds her business being ruined by the inefficiency of a railway and, infuriated by the small compensation they offer, engages in a gallant battle with the powerful corporation.

The theme is engaging enough, but the story develops far too slowly. By the time we reach the climax, in which Doris Day and Jack Lemmon attempt to deliver a cargo of lobsters on time in an old locomotive which the president of the railway is diverting all round the countryside, the joke has worn thin. Richard Quine's direction is heavier than usual, too, relying on such pale running gags as a male lobster which insists on swimming on what is coyly called "the girls' side."

And whose idea was it to make Jack Lemmon a Scoutmaster, leading an embarrassingly self-conscious team of boys in the kind of cute camp-fire sing-song which only Hollywood dare put on the screen? This kind of whimsy has no place in the film.

Saddest of all, though, is the lack of opportunity given to Ernie Kovacs, the brilliant comedian of *Operation Mad Ball* and *Bell, Book and Candle*, who here plays the railway tycoon. On the screen for only a tiny fraction of the film's time, he still manages to do wonders with the part. But it's sad to see Quine falling back on such tricks as using the sound of a locomotive on the track against Kovacs pacing to and fro instead of giving the man the chance he deserves.

The latest Hungarian film to arrive in London makes one wish one could see more examples of their cinema. *A Sunday Romance*, directed by Imre Feher, has a similar warmth and simplicity to the Hungarian *Merry-go-Round*, *Paprika* and *The Smugglers*, and suggests certain national qualities of sympathy, affection and humanity. But it would be naive to ignore the fact that all these films are set in the politically safe past, or that their directors are obviously unable to tackle more contemporary themes.

A Sunday Romance, set in the first World War, concerns a young journalist who seduces a servant girl who believes his background to be as humble as her own. In fact, he has for some time been wooing the daughter of the house where she works, and the private's uniform he wears each Sunday is virtually the only concession he has to make to military service.

The background of the provincial town, with its café conversations and periodical departures of troops for the front, is vividly observed. Feher makes great use of reflections in shop windows, showing simultaneously what lies on both sides of the pane. The camera glides about the streets, with the zoom lens picking out significant detail. And over it all the journalist's first person commentary economically outlines what the camera cannot show.

Margit Bara's performance as the maid has exactly the tenderness the script demands, coupled with a haunting dignity. One bedroom scene is a triumph of quiet tenderness, and the film's inevitably tragic conclusion leaves an impression of deep compassion.

An Anthony Asquith film is generally the occasion for a homily on the director's expert craftsmanship and sometimes, as with his last film, *Orders to Kill*, much more. But I'm afraid *The Doctor's Dilemma* won't help his reputation. Perhaps Anatole de Grunwald thought he might be cashing in on the current success of Shaw (*My Fair Lady*) and Leslie Caron (*Gigi*) when he decided to produce this now outdated attack on the medical profession? Even grabbing *Gigi's*

costume designer, Cecil Beaton, couldn't save this film from being cut off from contemporary thought, mood and relevance.

The film tinkles on about whether or not the life of a man who is at once a brilliant artist and a thorough rogue (Dirk Bogarde) is worth saving at the expense of the honest but humdrum local practitioner. Robert Morley, Felix Aylmer and Alastair Sim enliven some of the doctor's shop talk; but we can't help being bored by something which has lost its original significance.

The film still reeks of the theatre, and no amount of set dressing can disguise this weakness in Grunwald's adaptation. In fact, *The Doctor's Dilemma* seems to me the most retrogressive step the cinema has taken for some years.

Film the Illuminations!

A competition which, besides being very attractive in itself, is to serve as a trailer to an amateur film festival to be held next year under the auspices of the BACCC and A.C.W., is announced by Southend-on-Sea. The borough will offer £50 for the best amateur film in any gauge (not more than 100ft. in 8mm. or 200ft. in 16mm. and 9.5mm.) on Southend Illuminations this year, and there will also be valuable subsidiary prizes. All entrants will be given a document which will ensure the co-operation of the Duty Electricians in giving them reasonable access and assistance in taking shots. Closing date of the competition is December 31st. Entry forms are available from The Manager, Pier and Fore-shore Dept., County Borough of Southend-on-Sea, Pier Hill Building, Southend-on-Sea, Essex.

Results of the competition will be announced on April 1st. and the prizewinning film will be screened during the Festival which is scheduled to run for fifteen days (from May 14th to 29th, 1960). Present plans include a premiere presentation of the 1959 Ten Best to run concurrently with the National Film Theatre presentations, daily shows of amateur films in the Sun Deck Theatre on the pier, a comprehensive trade exhibition in the Exhibition Hall, and shows of specialised films in a 60-seat cinema.

Right: this busy looking shot comes from "It Happened to Jane", which stars Doris Day and Jack Lemmon. Far right: two unlikely members of an all-girl orchestra — Tony Curtis and Jack Lemmon as they appear in "Some Like It Hot", which also stars Marilyn Monroe.



A.C.W. TEST REPORTS



**G.B.-Bell & Howell
8mm. Movie Titler**

In the late 1920s most camera manufacturers offered small "pocket" titlers. And very useful they were for 2-frame notes and shot markings during filming as well as for titling and taking big close-ups. Now they seem to be returning to fashion. The neat gadget offered by Rank Precision Industries comes in a black plastic pouch $8 \times 5 \times \frac{1}{2}$ in. thick; total weight is 10 oz. The outfit comprises the folding titler, title framer, supplementary lens to suit model 624 cameras, a packet of 12 blank cards for titles in four colours, and an instruction leaflet.

The base of the titler (which has a silver-grey hammered enamel finish) is hinged near its centre for folding, and carries the folding easel at one end and a tripod screw and a pair of side springs to locate the camera at the other. The opening in the easel is a shade over $3\frac{1}{2} \times 2\frac{1}{2}$ in., and grooves at the back accept cards $4\frac{1}{2}$ in. wide. Construction is from steel pressings, riveted to nickel-plated hinges.

The title framer is of white plastic, with opening $2\frac{1}{2} \times 2\frac{1}{2}$ in., to be used as a lettering guide to ensure adequate margins, and then as a stiffening backing when shooting the title. The supplementary lens screws into the 624: it has a plain aluminium mounting about $\frac{1}{2}$ in. dia.

The instruction leaflet is concise and clear, and gives a depth-of-field table, with a diagram to prevent misunderstanding as to the measuring points. The depth is only 1 in. at $f/1.9$ but it increases to $4\frac{1}{2}$ in. at $f/8$, which is adequate in filming big close-ups of flowers. The instructions advise exposing "enough footage on each title to let your audience—and you, while you are shooting—read the title twice." This is a time-honoured recommendation, but it can result in film wastage—and impatience on the part of the audience. Much better to shoot titles for as long as it takes you to read them slowly once.

Our only small criticism of this useful titler is that the two hinges are not as robust as they might be, and careless use will strain them, with a consequent loss of alignment accuracy. We also regret the omission of a device on the supplementary lens to indicate to the cameraman that it is in position—but such a device in the form of an adhesive-tape tell-tale can easily be attached by the owner.

Oddly enough, a title written boldly and quickly with a checker's pencil in the small area permitted often looks surprisingly effective; and, of course, the titler makes really effective big close-ups possible. Thoroughly recommended. Price: £3 1s.

Todd Splitter for Double-8mm. Film

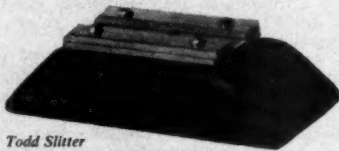
In July 1957 issue we reviewed the Todd roller-type splitter, a robust job costing £24. Now we have a practical splitter at the much more realistic price of £4 4s., which performed admirably and should continue to do so indefinitely. Microfilms Ltd., of Dundee, who supply it, are finding a demand for comprehensive equipment for the home-processing of double-8 film, and this they are seeking to meet with the splitter and their Todd tank.

The splitter head is mounted in a black-finished wood block, 2 in. wide by 5 in. long, including its angled ends against which a small film spool will freely rotate as the film is drawn off. The head, 1 in. wide by 3 in. long, consists of two angle sections bolted together and nipping between them a razor blade. A recessed bar is screwed along the top of each, the recess being 16 mm. wide and central with the razor blade. The entry at each end to the recess is slightly bevelled, and relieved so that the picture area of the film is never in contact with the metal. The material used is aluminium, and there is a grey painted steel guard over the protruding edge of the razor blade.

In use, the film is fed in, assisted by first cutting away the sprocket holes both sides for a few inches, and then, as it is pulled through, it is accurately slit by the blade. We found that the accuracy of splitting was within 2 thousandths of an inch, which is within the accuracy demanded by British Standard 677: 1958.

A simple instruction sheet clearly explains the construction, how to reset the razor edge, and the care needed in operation. As stated above, it performed admirably. There are minor design deficiencies, which will not worry the cinematographer capable of undertaking the range of home-processing tasks: the blade adjustment involves equal tightening of the two screws to retain parallelism of the track; the guard fouls the bar screws and if removed will not readily remain in place subsequently. We found, however, that operation was simple and safer with the guard permanently in position.

The general principle of this splitter has, of course, several times been described in A.C.W. gadget notes; this version of it can be fully recommended.



Todd Splitter

Circle-Fix Slide Adapter

This novel attachment can be fitted to many types of 8mm. projector for the projection of $2 \times 2\frac{1}{2}$ in. slides. It consists basically of two well-made conical die-castings assembled to take the slide carrier between them. The end that fits into the projector lens housing (the film projection lens is removed) contains a small bi-convex lens which collects all the light coming through the projector gate. Just behind the slide carrier is a condenser lens large enough to cover the slide. The front conical part of the unit carries the slide projection lens, which is adjustable for focusing by a simple in and out movement.

The slide carrier accepts 35mm. slides in card, plastic, or glass mounts, though there are no springs to hold the thinner card mounts against the back or

(Continued on page 266)

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Cirse-Fix slide adapter

front of the carrier. The usual two loading frames are provided, and the carrier slides through the slot from one position to the other, being located with an efficient ball catch. Three simple tubular adaptor sleeves are supplied, one or other of which suits the lens carriers of several of the popular 8mm. projectors. The nosepiece of the Cirse-Fix casting itself fits a 22mm. dia. lens carrier, while the sleeves adapt to 24mm., 25mm., and 25mm. with pin.

We tested the attachment on Bolex, Cirse and Eumig Imperial projectors. It is quite light, but as it is fairly long (about 9in.) there is, of course, appreciable overhang, and we found we had to steady it by holding it while pushing the slide carrier over. A criticism of the operating procedure is that, as it fits into the cylindrical lens mount, and generally with a cylindrical sleeve as well, there is nothing positive to clamp the attachment against slight twisting. On most projectors one has to hold it, particularly when changing slides, to be sure of keeping the picture straight.

It throws a larger picture than a normal cine lens: where the latter gives a 24in. wide picture, the slide attachment throws a 39in. one from a 2 x 2in. slide; when the cine size is 36in., that of the slide is 59in. Screen illumination on slides is therefore lower than on film. But still photographers expect larger pictures than are normally presented on 8mm. Even so, the Cirse-Fix gives a good account of itself, for it uses a remarkably high proportion of the light it collects from the projector gate.

An advantage of collecting light from the very small and evenly illuminated gate aperture is that the light beam through the Cirse-Fix lens can also be kept small, so the lens does not have to be expensively designed. Evenness of screen illumination on slides depends partly on the projector, and was from good to excellent with the machines we tested. We found it essential to push the attachment fully home in the projector lens barrel to enable the lens to collect all the light possible from the gate.

This carefully designed attachment is well-made and nicely finished (in glossy silver-grey), and is of obvious value to those who do not do enough still work to warrant buying a slide projector. *Price: £7 15s.* (Submitted by D. W. Cine Equipment Ltd.)

Adapto-Practos Exposure Meter

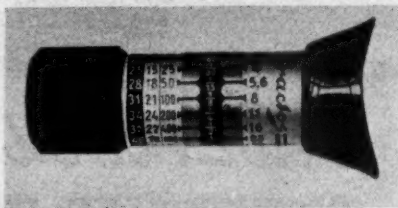
THIS is a visual or extinction type of exposure meter. It is tubular in shape, about 1in. dia. and 3in. long. The eyepiece and barrel end are in black plastic; the three peripheral scales making up the rest of the length are in black lettering on natural anodised aluminium, and vice-versa. A focusing adjustment to suit individual eyesight is provided by pulling out the eyepiece. Weight is just under 2 oz.

On looking through the meter at the subject, one sees a series of numbers set out in a circle. They vary in brightness progressively. The meter is so

set that the darkest readable number is the shutter speed necessary when using a film of 28 deg. Scheiner at f/5.6. For translating this reading to other conditions, there are two fixed and one movable scale around the barrel. First comes the fixed scale of emulsion speeds, in ASA, DIN, and Scheiner; then the movable scale of shutter speeds from 1/500 of a second to 4 minutes (CINE is marked at 1/30); finally, another fixed scale, with aperture numbers from f/1 to f/32. In use, the darkest number readable with meter pointed at subject is noted, this number is set against the film emulsion speed by turning the middle scale, and the necessary f/number is then read against the CINE mark. A refinement on the scale of numbers seen in the meter is a separate set for sunny and for cloudy outdoor conditions.

The drawback to a meter of this type is that the perception of the eye is not constant in differing light conditions but this can be at least partly overcome by allowing the eye to relax, looking at some neutral area, before using the meter. Another minor objection is that it is not easy to decide which is the darkest number visible, particularly when, through use, one gets to know the full range of numbers.

However, the Adapto-Practos will give very useful help in exposure estimation. It is also especially useful in that it requires the user to give some thought to the exposure-setting; for example, the different indication given when a sky area is included is a valuable warning which can scarcely fail to be of service in helping one to decide on camera set-ups. The meter is well hooded, to give an acceptance angle comparable to that of the standard lens. It is equally effective in indoor work.



Adapto-Practos exposure meter

With only one moving part, estimation is very simple. An adequate instruction leaflet is provided.

Meters of this type can be regarded as a stepping-stone between tables and photo-electric meters. They cannot, we feel, rival the effectiveness of the latter; but they offer quite an advance on the former. The Adapto-Practos is a very effective meter of its type and can be recommended. (Agents, Actina.) *Price: £1 13s. 9d.*

Tele-Practos Rangefinder

A COMBINED rangefinder and viewfinder, this instrument weighs about 2½ oz., measures about 2½ x 1½ x ¾ in. overall, and is fitted with a standard still camera accessory shoe. The clip into which this slides can be purchased from most dealers and screwed to a convenient part of most cine cameras.

The viewfinder suits 35mm. cameras with 50mm. focal length lenses, so it corresponds to a wide-angle finder in normal cine use; that is, a 6.5mm. lens with 8mm. film and a 15mm. lens with 16mm. film, approximately. The eyepiece is 0.15 x 0.3in., which is large by cine standards and militates against accuracy.

In looking through the finder you see also a ghost image to one side, and this ghost disappears into the main image when the rangefinder control is turned

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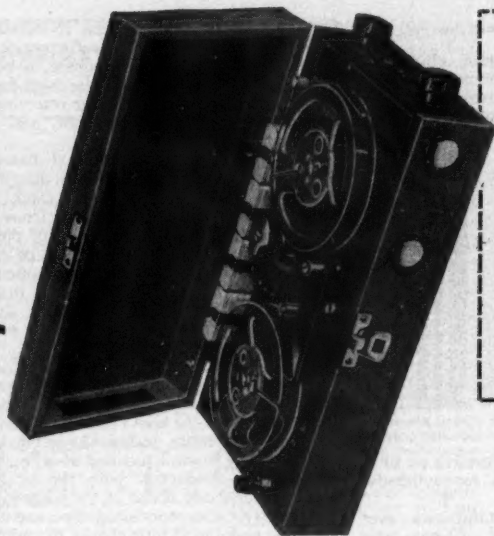
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OPTICAL RECORDING (Continued from page 241)

but it can be accomplished quite effectively by d.c. biasing of the galvanometer, the bias being cut off when the signal arrives.

The d.c. bias—about 6 mA. in my unit—is supplied by a separate valve; rectified speech is applied to swing the grid negative, thus

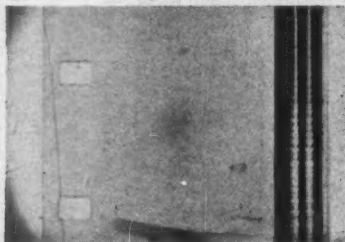


Fig. 9.—Enlargement of actual track on 16mm. film (from "Evening Out") showing effect of "noise reduction" circuit.

cutting off the bias. The bias restores as soon as the speech ceases—but not too suddenly, or a "plop" will be heard.

The hi-fi types will not be enthusiastic over the frequency response of Fig. 7, but—let's face it—a lot of 16mm. prints, especially in colour, don't do any better than this. And we still have another card up our sleeve: if we record

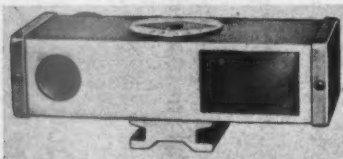
first on tape or disc, we can re-record on to film at half speed. If all the frequencies along the bottom of Fig. 7 are doubled, it begins to look a lot better; in fact, the high-frequency response becomes limited by the resolving power of the film and optical system, and not by the galvanometer.

This, in fact, is the course I have taken. *Evening Out** was recorded live on disc, and then re-recorded on to the optical track at half speed. Fig. 9 is an enlargement from a piece of the sound track—rather a dirty piece, I'm afraid, as it came out of a box of cuttings, but it does show rather nicely the opening out of the track as the speech signal builds up. There is, of course, no picture on this film; the married print is not made until editing of both films is complete.

Well, so much for S.O.F. This has been rather a sketchy account of the electro-mechanics of the system, but *A.C.W.* is, after all, primarily a cine magazine. At least I hope it may encourage some of the more technically-minded to try their hand. I haven't touched at all on the subject of film transport, with the problem of achieving constant speed at the scanning point; but that is another story altogether, and if readers want it, and the Editor thinks fit, might form the subject of another article one day.

* *Evening Out*, a domestic s.o.f. comedy by the author, which won an "Oscar" last year, was home-made in almost all respects.

A.C.W. TEST REPORTS (Continued from page 266)



to indicate the correct distance to the subject. The control ring is clearly calibrated in feet, from 2½ to infinity. A calibrating adjustment is provided, in case a shock should alter the setting. The instruction leaflet is clear and practical, but is based solely on use in still photography; it does not clearly specify the aspect ratio or the nominal acceptance angle, however. A user wearing glasses might have difficulty in seeing the full field.

The Tele-Practos is neat, well-made and well-finished in natural anodised aluminium and part grey hammer-finish stove-enamel. It is very useful as an accurate rangefinder, and of general use as a wide-angle finder. (Agents, Actina.) Price: £2 15s.

Safari Screen

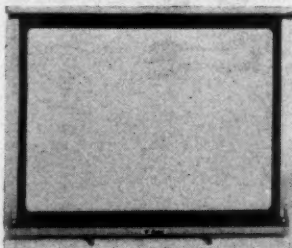
AN ingeniously simplified construction is a feature of this well-made glass-beaded screen. The makers are one of the best-known and longest established of British screen manufacturers. The Safari is available in several sizes, in cine format and square (primarily for slides). The 30 × 22in. screen we tested is impeccably finished, and the 1in. wide black border is perfectly matt and does not tend to shine in use.

The material is carried on a spring roller supported between the ends of a 33½in. wide stout pressed steel base, of specially shaped section which

gives strength; the sharp edges are turned inwards. The spring roller is not contained in a tube, but is neatly held between the side-plates at each end of the base. The top edge of the material is stitched around a ¼in. diameter tube which keeps it perfectly straight. When the screen is collapsed, this tube lies across semi-circular slots in the side plates, and it is located by a spigot at the back of the base.

Erection is a simple matter. A plated steel rod, of ¼in. square section, stored in the top tube, is reached by removing one plastic end cap from the tube. The screen is pulled upwards and unrolls from the spring roller. The square rod is fitted into the socket behind the screen, at the centre of the base. The top edge also has a socket which is slipped on to the top of the square rod. The spring roller maintains tension and keeps the screen surface beautifully flat. Two 7in. long rubber-tipped feet swivel out from the base when the screen is used on a table, but it can also be hung from two holes in the base.

General standard of finish is excellent; beaded surface, flawless. Recommended. Price: 30 × 22in. model, £3 19s. 6d. (Submitted by R. F. Hunter Ltd.)



Safari screen

Newsreel

presenting club activities

Shorter films and more of them is to be Welles & District C.C.'s aim. Two competitions are planned: maximum running time for one is five minutes, for the other not less than ten minutes; and groups of three members or so will compete with each other. Object of their latest film experiment, *Murder in Vain* (8mm.), was to obtain tight sync. with a Eumig Imperial and a tape recorder.

Resolutions passed at the recent annual general meeting, at which all members of the committee were re-elected, included joining the I.A.C., screening the Ten Best and organising a club outing to see the Ten Best. A substantial improvement in the club's financial position was reported. (V. M. Peters, 12 Beverley Road, Barnhurst, Kent.)

Last month Bolton A.C.S. were reported to be forming a section for tape enthusiasts. Now Reading A.C.S. has opened its doors to them and has become the Reading Cine and Tape Recording Society, gaining an increase in membership thereby. Members' first films were shown at a recent meeting. (D. M. Noyes, 4 Foxfield Avenue, Reading, Berks.)

Local Colour

Eagle F.U. of Worthing very sensibly go all out on films of local significance. They are embarking on a 9.5mm. record (colour) of the demolition of an old house and the building of flats on the site (the film has a point of view to make: a protest against the building project) and on two shorts, one examining a local bus service and the other the proposed building of an atomic power station near Chichester. And they also make newsreels.

Their associated group, Rosa Films, also explore the local scene. Their *Horsham Line* is a valediction to a branch line soon to be electrified. *Medway Village* is another of the four 16mm. films they have made since May 1959, but their latest, *Mystery*, is a film play. They had doubts about screening it publicly, but ventured on a preview, found the audience reaction good and have decided to go ahead with some retakes. The Unit want to build a cinema-cum-studio in Worthing and are hoping for an offer of labour and finance from local cine enthusiasts. (R. Allen, 7A Grand Avenue, West Worthing, Sussex.)

"We hope our experience in presenting the Ten Best will be of interest to other new clubs," write Watford C.S., themselves only a few months old. They booked a hall seating only 300, so decided to give two performances. "That was our first mistake. We should have been bolder and taken a larger hall, as we found that all the evening tickets were sold well in advance and, indeed, could have been sold over again (many people had to be turned away), but for the afternoon show the hall was only half full." (Total attendance: afternoon, 160; evening, 360, including standing room.)

"Owing to lack of know-how we left our advertising until the last minute,

confining it mainly to the local press, posters for display anywhere we could and to A.C.W. Two animated loop films were made by member Roger Moon for showing in dealers' windows. For our show of the 1958 Ten Best in November in the Town Hall we shall start advertising at least a month beforehand." Even so, the presentation as a whole can certainly be counted a notable success ("the audience was very surprised at the standard attained by amateurs") and many new members were gained as a direct result of it.

Projection was by a G.B.-Bell & Howell and a Debric on a 12ft. screen, the club arranged display stands illustrating their activities, and during the interval screened a film about them; this publicity short also featured local scenes "since people always like to see places they know." (Roger W. Nicholls 63 Cassiobury Drive, Watford, Herts.)

To encourage members to undertake practical film work, Planet F.S. are providing 8mm. film stock with a shooting script to four units, each of whom will have the guidance and advice of an old hand, as required. The screening of the results will provide an opportunity for offering constructive criticism of technique. A.C.W. contributor Desmond Roe recently gave a talk, illustrated with slides, on experimental apparatus for tape sync., and Ivor Smith, F.A.C.I., arranged a tour round the B.B.C. Lime Grove Television studios. Walthamstow are to visit the Society soon, and there is to be a car rally designed to discover suitable film locations in Hertfordshire. (A. H. Green, 194 Chase Road, Southgate, London, N.14.)

£300 is the estimated cost of a 1½ hour 16mm. stripe film *Pioneer Productions* are to make next year. The script has been completed. (Peter Davis, 10 Larch Road, Balham, S.W.12.)

If you live in or near Taunton and would like to join a club, contact F. J. Selwood, Magdalene Lane, who is trying to start one there.

In New TV Series

Bristol C.S. is to be featured in the first of a new B.B.C. TV series, "Spare Time," at 6.20 p.m. on July 14th. Viewers will see a club unit at work on the Scout film, *Early One Morning*, as well as a sequence from the completed film.

"Lip sync. sank" was the club wit's comment on a very unsuccessful demonstration. The projectionists blamed the equipment; the club blamed the projectionists. Those who professed to be in the know said that the equipment gives perfect results when you know what you're doing. Otherwise the evening—the Society's last meeting of the season, and the occasion of the screening of the Burris Cup entries and award to the winner—went without a hitch. Or almost. Denis Towler, B.B.C.'s West of England TV Film Unit producer, who judged the competition, found himself at short notice flying to Canada on the evening of the club's meeting, so recorded his comments on tape, and these were played back after each film.

The cup was won—for the fourth time—by Phillip Grosset (*Summer Holiday*, 16mm. s.o.f.); a 9.5mm. film emerged second (Fred Lounis's *Vivienne*, 1955, s.o.f.), and Ron Elson's 16mm. Kodachrome, *Zoo Parade*, came third. There was only one 8mm. entry,

"though we understand," writes the secretary, "that there are a large number of 8mm. enthusiasts" about. Sometimes they make films." Most of the club posts changed hands at the a.g.m. (D. E. Stevens, 18 Cooper Road, Westbury-on-Trym, Bristol.)

Two "Oscar" films, *Whither Shall She Wander?* by Marie Partridge (112 points) and *Go West, Young Man* by Jack Barton (109 points) headed the poll in the Walthamstow Carnival Week film show presented by the Walthamstow A.C.C. at the Ross Wyld Hall on 13th May. The audience placed *Perils of Pictoregoing* by Kingston & Dist. C.C. third (51 points) and Potters Bar C.S.'s *Brief Case Encounter* fourth with 41 points. Other films shown were *Husband's Choice* (Ardleigh House C.C.), *Busy Line* (Planes F.S.), *Soho Celebrates* and *Candidate for Murder* (Walthamstow A.C.C.) and *Mower Madness* by F. M. Marshall. (P. Parker, 46 Woodside Gardens, Bruce Grove, Tottenham.)

He Wed Julie Andrews

Tony Walton, a former member of the Grasshopper Group, recently achieved fame by marrying Julie Andrews. The Group say that they can't guarantee that membership will lead to similar spectacular heights for everyone; indeed, members will have to keep their minds on their work for some time to come, for no fewer than five films are on the stocks. Chief of these is the new cartoon, *Cupid and Psyche*, which has now reached the story-board stage. The Editor of A.C.W., who saw the designs recently, appeared to be much impressed. *The Window*, another cartoon, is now ready for shooting, and *Spring in the Air*, a fantasy featuring paper cut-out puppets is almost finished. (D. Brydges, The Crofters, Cedar Close, Bagshot, Surrey.)

A film about life in the college has been started by the Faculty of Technology Union Movie Group. Formed some three years ago, their major cine activity up to now has been covering the University Rag Days. (C. Robinson, F.T.U., University of Manchester, Sackville Street, Manchester, 1.)

Centre F.U. writes: "We feel that Gerald Evans has been much too modest about his capabilities. In addition to producing *Man of Straw* as an individual entry for the Ten Best, he took the star part in the Unit's entry *S-O-G*, which gained a Three Star award. He also took one of the leading roles in the Unit's film, *Dream House*, which was not, unfortunately, finished in time for entry this year. He of course enjoyed the help of some of our members in his own film, but you will agree that to have done all he has in one short year shows terrific enthusiasm.

"He has continually goaded the Unit to 'get out of the rut and make something adventurous and different', and in doing so himself he has shown what is to be gained. (Though," adds the vice-chairman, "I have often opposed some of his ideas.") He has now moved from Richmond to Putney, where he is busy trying to form his own unit, in which venture we all wish him every success, but wish we still had him with us.

"We feel that the amateur cine world should know of this before the presentation of his 'Oscar'—won his film at the National Film Theatre in July." (Miss Hazel Bancroft, 26 Taylor Avenue, Kew Gardens, Surrey.)

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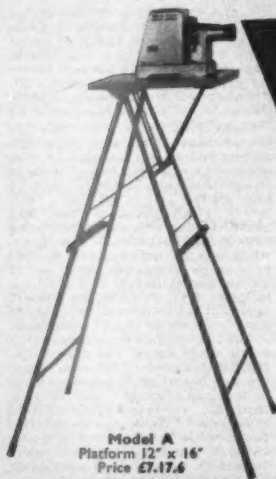
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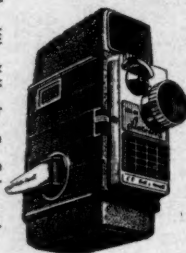
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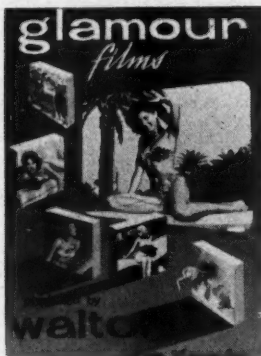
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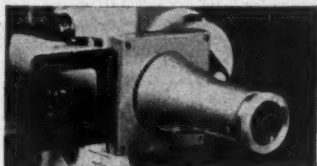


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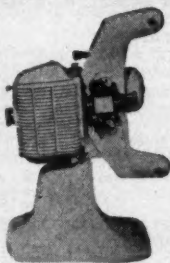
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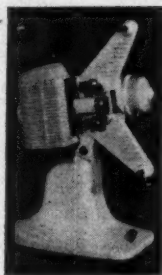
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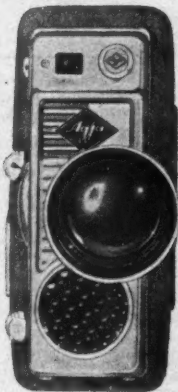
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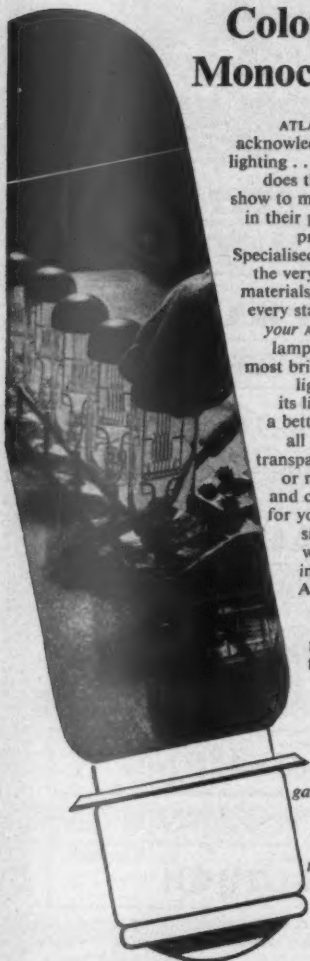
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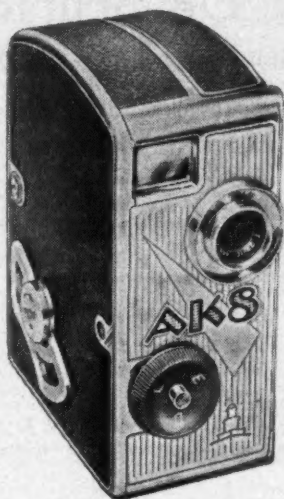
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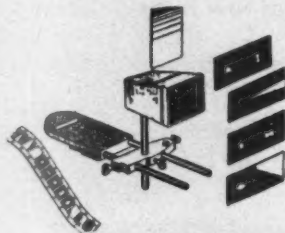
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8mm. CAMERAS NEW REDUCED PRICES ENTIRELY NEW CAMERAS

During the past week or two there have been startling reductions in the prices of 8mm. cine equipment. For example, the G.B.-Bell & Howell Model 624EE "Autoset" camera has been reduced from £49/19/4 to £41/16/- and this price now includes the Ever-Ready case, previously this was charged extra. This reduction in price brings this clever automatic camera within reach of thousands more of 8mm. enthusiasts. It is the ideal camera for the man that doesn't understand what f/3.5 means, and doesn't care, anyway, and who does not want to be calculating how many feet away the subject is, and what does one do when the subject decides to walk towards the camera. The G.B.-Bell & Howell "Autoset" camera takes care of these details—all that the operator has to do is keep the camera wound up, look through the viewfinder and press the button for perfect "in-focus" correctly exposed colour pictures every time. For the individual too lazy even to have to bother to wind up the camera, the new Eumig Servomatic camera at £39/10/6 is just the job. This camera is not only fixed focus from 3ft. to infinity, it automatically sets the lens diaphragm for the correct lighting conditions, and the electric motor drive will run the whole camera load of film without a hitch—in fact, the small battery concealed inside the camera body will run ten spools of film before requiring replacement at a cost of 1/-.

Incidentally the battery is just an ordinary flat flash lamp battery obtainable at any cycle shop or electrical store, so there will never be any difficulty in replacing a battery when required wherever you happen to be apart from such places as the middle of the Sahara desert or the top of Mont Blanc.

This automatic electric camera is, of course, the big brother of the very popular Eumig Electric which has now been reduced to £27/10/-. This is the same camera as mentioned above, but without the "Magic Eye". The Eumakro 2X Telephoto attachment is priced at £13/19/-. This attachment doubles the size of the image on the film, in other words you can get close-ups without going close up. Also available is the Eumicron Wide-angle attachment which halves the focal length of the lens. The effect of this is to give you twice the coverage of the standard lens—ideal for use where space is restricted, particularly indoors where often the size of the room prevents the cameraman from getting far back enough to cover the scene. If you have protruding ears, pin them back when using this attachment otherwise they may show on each side of the picture.

Just come into stock as we go to press is a further development of the Eumig Electric Camera, this is the Eumig Electric R at £38/7/3. This is similar to the standard Eumig Electric, but is fitted with a turret head ready fitted with telephoto and wide angle attachments, and a detachable photo-electric exposure meter which clips on to the top of the camera. This camera is really a starter as far as value is concerned, just think, an electric camera fitted with f/2.7 lens, wide angle attachment and telephoto attachment on quick change turret head and complete with a photo-electric meter all for only £38/7/3.

For the man who requires something rather more advanced there is the Eumig Model C3R at £84/17/3. This camera is spring driven and fitted with f/1.9 coated and colour corrected lens, telephoto attachment and wide angle attachment on quick change turret head plus built-in photo electric exposure meter and camera speeds of 8, 16 and 32 frames per second as well as single frame release. Illustrated leaflets of any or all of the above camera will gladly be sent upon request, please enclose stamp for postage. If within calling distance come along and have a look at these cameras, we'll be pleased to let you handle them and answer any queries. If you cannot call and there are any points that you would like explaining further, just drop us a line and we'll help you all we can.

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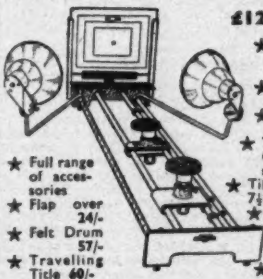
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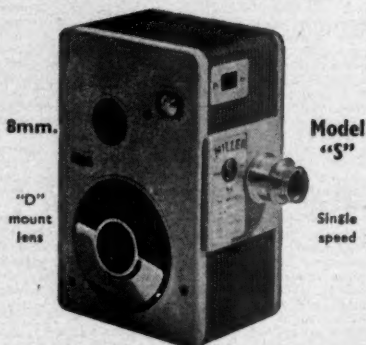
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Both cameras fitted cases.—Bennetts, 16 Cross Street, Camborne, Cornwall.

8mm. Amer. Bell & Howell, £32/10/-; 8mm. Bell & Howell 606H, £35; 8mm., 9-5mm. Dual Specto, 500 watt, 8mm. Nilus (shop soiled) was £45, reduced to £27/10/-.—Lloyd & Keyworth, 26/27 Downing Street, Farnham, Surrey.

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